

# **String Quartet IV: “Irrational” in Polytempic Polymicrotonality**

by

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Legend

All pitches will have standard accidentals and microtonal pitches will receive numerical cents values placed above the note-head. All trills will involve either the same pitch shade with two microtonal cent differences, or a second shade and its microtonal nuances, along with microtonal cents indicated for bottom note first and then top note, next to trill sign. Only repeated notes and longer notes a quarter note and longer, will be microtonally indicated in this piece due to the fast tempi and quick rhythmic acuity, therefore, I suggest playing shorter/faster notes with “standard” pitch as they are too fast to be labored upon, unless you feel you can accomplish the task. Particularly if one is adept at mean-tone tuning, these muscle memory hand positions will be preferable to 12tet for the faster passages.

Open strings for all instruments will remain standard and no scordatura will be necessary. Many figures with open string indications will comprise some of the multi-stops, as an anchor for both the ear, and fingering. If naturally open, it will be indicated by “open” sign above it, as in “open string.” Smaller microtonal pitch sets will be assigned to a standard letter name and its accidental and no cents will be necessary.

Some figures may entail a long bowed note on open string while performing a left hand pizzicato, which may be awkward, but highly effective.

<u>Violin I:</u> (with cents numbers)	(without cents numbers, at 75 cent intervals)	<u>Violin II:</u> (with cents numbers)	(without cents numbers)	<u>Viola:</u> (without cents numbers)
27 EDO, or Tet, at @44 cent intervals, starting with:	16 EDO (this also includes <b>Viola</b> )	31 EDO, or Tet, at @39 cent intervals:	19 EDO, at @63 cent intervals:	16 EDO-- <b>shared with Violin I</b>
0-1/1 = C	0-1/1 = C	0-1/1 = C	0-1/1 = C	10 EDO, at 120 cent intervals
44 = C	75 = C#	39 = C	63 = C#	0-1/1 = C
88 = C#/Db	150 = Db	77 = C#	126 = Db	120 = C#
133 = C#/Db	225 = D	116 = C#/Db	189.5 = D	240 = D
178 = D	300 = D#/Eb	155 = Db/D	252 = D#	360 = E
222 = D	375 = E	193.5 = D	316 = Eb	480 = F
266 = D#/Eb	450 = E#/Fb	232 = D	379 = E	600 = F#
311 = D#/Eb	525 = F	271 = D#	442 = E#/Fb	720 = G
355 = E	600 = F#	310 = Eb	505 = F	840 = G#

400 = E	675 = Gb	348 = Eb/E	568 = F#	960 = A
444 = E	750 = G#	387 = E	631.5 = Gb	1080 = B
488 = F	825 = Ab	426 = E/Fb	695 = G	1200 = C
533 = F	900 = A	464.5 = Fb	758 = G#	
577 = F#/Gb	975 = A#	503 = F	821 = Ab	
622 = F#/Gb	1050 = Bb	542 = F	884 = A	
666 = G	1125 = B#	581 = F#	947 = A#	
710 = G	1200 = C	619 = Gb	1010 = Bb	
755 = G#/Ab		658 = Gb/G	1074 = B	
800 = G#/Ab		697 = G	1137 = B#/Cb	
844 = G#/Ab		735.5 = G	1200 = C	
888 = A		774 = G#/Ab		
932 = A		813 = Ab		
977 = A#/Bb		852 = A		
1021 = A#/Bb		890 = A#		
1065 = B		929 = A#/Bb		
1110 = B		968 = Bb		
1154 = B		1007 = Bb		
1200 = C		1045 = Bb#		
		1084 = B		
		1122.5 = B		
		1161 = B#		
		1200 = C		

**Cello:** (without cents numbers)

14 EDO, or Tet, at @86 cent intervals, starting with:

0-1/1 = C

86 = C#

172 = D

257 = D#

343 = Eb

429 = E

515 = F

600 = F#

686 = G

772 = G#

857 = A

943 = A#

1029 = Bb

1115 = B

(without cents numbers)

8 EDO, or Tet, at 150 cent intervals

0-1/1 = C

150 = Db

300 = Eb (D#)

450 = E#

600 = F# (Gb)

750 = G

900 = A

1050 = Bb

1200 = C

Part I; "e"

# String Quartet IV

NO vibrato

## Irrational

Peter Thoegersen

**Allegro Assai** ♩ = 163.1

*trill between the two indicated cents values*

Violin I  
27 > 16 edo  
(augmented tuning)

Violin I  
27 > 16 edo  
(augmented tuning)

**Allegro Assai** ♩ = 163.1

*trill between the two indicated cents values*

1 **f** -22 -35 -11 **mf** *tr* +55 +11 -22 **mp** 1/1 **ff**

4 **fff** -33 **f** +33

7 -22 **mf** 3 -35 **f** +33

10 **mp** 3 3 **f** +33 -11

13 **f** 5 3 3 3 +33

16 **ff** -33 **mf** +11 **mp** 3 -33

Vln. 19 -33 -11

*f* *mp* *ffff*

Vln. 22 6 +55

*f* *fz*

Vln. 25 +22 +55 +44 +55 1/1

*p* *f* *fff*

Vln. 28 +44 tr 1/1 3 +44

*f* *mf* *fp* *pp*

Vln. 31 +22 +44 1/1 3

*mf* *f*

Vln. 34 +11 3 3

*mf* *f* *p*

Vln. *Gliss.* 37 *f* *mf* *f* *1/1* *1/1* *+55*

Vln. 40 *mp* *mf* *fz* *+55* *1/1*

Vln. 43 *f* *mp* *-22*

Vln. 46 *p* *mp* *mp* *mf* *+33* *+11* *3*

Vln. 49 *mf* *f* *-33* *-11* *3* *1/1*

Vln. 52 *mf* *f* *ff* *mp* *mf* *-11* *3*

55 Vln. *f* 7:4 3 *mf* 3 *mp* +22

58 Vln. *mf* 3 *f* 3 *mp*

61 Vln. *p* +11 *mp* 3 *f* +11

64 Vln. *ff* 3 3 *fz* *fff* 3 +11

67 Vln. *f* 3 3 3 3 3 +33 *ff* 3 +55

71 Vln. *mf* 3 5 3 *f* 3 *mp*



Vln. 74 *f*

Vln. 77 *f* *fff* *ff*

Vln. 80 *fff* *fz* *sfz* *mf* *fz*

Vln. 83 *p* *f* *mf*

Vln. 86 *mf*

Vln. 89 *mp* *ff* *mf*

Vln. 92 *mf* *ff* *fz* *mf*

Vln. 95 *f* *ff* *f*

Vln. 98 *f* *p* *pp* *mp* *mf*

Vln. 101 *mf* *f*

Vln. 104 *mf* *mp* *ff* *f*

Vln. 107 *f* *ff* *f*

Vln. 110 *f* *ff* 5

Vln. 113 *f* 3 +44

Vln. 116 *ff* 3 *mf* 3

Vln. 119 *fff* 5 *fz* 3 5 *fff*

Vln. 122 *fff* 3 *fff* 3 *mf* 3

Vln. 125 *f* *mp* 5 *ff* *mp* 6 3 *f*

Vln. 128 *ff* *mp* *mf* *mp*

Vln. 131 *f* *mf*

Vln. 134 *f* *f*

Vln. 137 *ff* *mf* *f*

Vln. 140 *mf* *ff*

Vln. 143 *fff* *mf*

Open *al tallone* *ord.*

+55 -35 +11 -35 -11 -22 -11 +33 +11 +55 +33 -33 -22 +22 -33 -11

Vln. 146 *mp* *f* *sfz* *ff* 1/1

Vln. 149 *mf* 3 -22- -11- +44 1/1

Vln. 152 *mp* 3 *mf* *f* 3

Vln. 155 *f* 3 *ff* *mf* 3

Vln. 158 *mf* 3 3 3 3 3

Vln. 161 *ff* *mf* *ff*

Violin I (Vln.)

163 *saltando* *mf* *f*

Violin II (Vln.)

165 *ff* *fff* *ricochet*

Violin I (Vln.)

167 *f* *fz* *f* *spiccato*

Violin II (Vln.)

169 *ff* *f* *spiccato* *ricochet* *spiccato* *saltando*

Violin I (Vln.)

171 *mf* *f* *mp* *f*

Violin II (Vln.)

173 *ff* *fffz* *fff* *Sul G, D, A*

Violin I (Vln.)

163 *saltando* *mf* *f*

Violin II (Vln.)

165 *ff* *fff* *ricochet*

Violin I (Vln.)

167 *f* *fz* *f* *spiccato*

Violin II (Vln.)

169 *ff* *f* *spiccato* *ricochet* *spiccato* *saltando*

Violin I (Vln.)

171 *mf* *f* *mp* *f*

Violin II (Vln.)

173 *ff* *fffz* *fff* *Sul G, D, A*

*ricochet*

Vln. 175 *ff* *f* *mp* -45

Vln. 177 *mf* *mf* *f* +44 +55

Vln. 179 *mf* *f* *mf* -11 3

Vln. 181 *mf* *f* +22 6

Vln. 183 *f* *ff* -11 +22 6 15

Vln. 185 -22 *f* *fff* -11 14 9

Vln. 187 *mp* *f*

Vln. 189 *mf* *ff*

Vln. 191 *mp* *f* *fff* *fff* *fff*

Vln. 193 *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Vln. 195 *mf* *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vln. 196 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*



Vln. 198 *mf* 11 13 15 13 *ff*

Vln. 200 *f* 11 5 *mf* 13 9 5 *mp*

Vln. 202 9 *ff* *mf* 7 6

Vln. 204 *staccato volante* +22 *f* *ff* 15 *mf* +55 *p* 15

Vln. 206 +11 +22 *mp* +44 *p* +44 *mp*

Vln. 208 13 *ff* -22 *mf* 13 11 +22

Violin I (Vln.)

210 *f* 14 7 6 10

Violin II (Vln.)

212 *mf* +44 15 13 *fz* +22 10 *f*

Violin I (Vln.)

214 *mf* +55 15 *ff* 7 10 12

Violin I (Vln.)

216 *f* 14 9 *ff* *jete*

Violin I (Vln.)

218 *f* *saltando* 15 *mp* -22 *sfz*

Violin I (Vln.)

220 *f* +44 13 9 *mp* -22 7 *mf* -11 13 10 *fff* +44 -45

Vln. 222  $f$   $+22$   $13$   $+33$   $+44$   $5$   $+55$   $11$   $ff$

Violin part 222-223. The staff shows a melodic line starting with a forte (f) dynamic. It includes a slur over measures 222-223 with a +22 interval, a triplet of eighth notes (13) with a +33 interval, a quarter note (5) with a +44 interval, and a final measure (11) with a +55 interval and a fortissimo (ff) dynamic.

Vln. 224  $mf$   $9$   $+22$   $7$   $14$   $fz$

Violin part 224-225. The staff shows a melodic line starting with a mezzo-forte (mf) dynamic. It includes a slur over measures 224-225 with a 9 interval, a quarter note (7) with a +22 interval, and a final measure (14) with a fortissimo (fz) dynamic.

Vln. 226  $mf$   $+11$   $5$   $-22$   $mp$

Violin part 226-227. The staff shows a melodic line starting with a mezzo-forte (mf) dynamic. It includes a slur over measures 226-227 with a +11 interval, a quarter note (5) with a -22 interval, and a final measure (mp) dynamic.

Vln. 228  $f$   $-11$   $7$   $-22$   $ff$   $al tallone$

Violin part 228-229. The staff shows a melodic line starting with a forte (f) dynamic. It includes a slur over measures 228-229 with a -11 interval, a quarter note (7) with a -22 interval, and a final measure (ff) dynamic. The instruction "al tallone" is written above the staff.

Vln. 230  $f$   $+11$   $+22$   $+44$   $+11$   $9$   $14$   $7$

Violin part 230-231. The staff shows a melodic line starting with a forte (f) dynamic. It includes a slur over measures 230-231 with a +11 interval, a quarter note (+22) with a +44 interval, and a final measure (+11) with a 9 interval, a 14 interval, and a 7 interval.

Vln. 232  $f$   $+33$   $10$   $15$

Violin part 232-233. The staff shows a melodic line starting with a forte (f) dynamic. It includes a slur over measures 232-233 with a +33 interval, a quarter note (10) with a 15 interval, and a final measure.

Vln. 234 *mf* *tr* 14 11 *mp*

Vln. 236 *p* *mf* -33

Vln. 238 *f* +33 13 *mf* +22 *mp*

Vln. 240 11 +55 10 1/1 -33 10 +33 *mf* *mp* *p*

Vln. 243 -11 +55 *tr* 13 11 *mf* *f* 10 *ff* -11 +33 *tr* 11

Vln. 246 *f* +11 *mp* +55 7 14 12 *tr*

Vln. 249

-22  
+22  
-11  
Open  
*f*

Vln. 251

+22  
+55  
-22  
*fff*

Vln. 253

-33  
-11  
*f* *sempre f*

Vln. 255

+33  
*f*

Vln. 257

-45  
+33  
*f*

Vln. 259

+22  
*f*

*saltando*

Vln. 261 *mf*

Vln. 263 *f* *mf* *f*

*staccato volante*

Vln. 265 +44 *mf* 10

Vln. 267 *staccato volante* *ff* *fff* *tr* +44 1/1 9 +33 +44

Vln. 269 *mf* *mp* *p* *mp* 11 -33

Vln. 271 -22 +33 1/1 -33 *mf* *p* *mp*

11 13

10 15 9

13 12 12

Vln. 273 *mf* 7 13 *f* +33 13 +44

Vln. 275 +44 *mf* 10 *ff* *mp* Gliss. -11

Vln. 277 +33 *mf* *f* -11 Gliss.

Vln. 279 +33 *ff* 9 *mf* *mp* saltando

Vln. 281 *f* *ff* +33

Vln. 283 *mp* +11 9

Vln. 285 +55 *mf* +11 -22 +22 -33 10 +55 15 -11

Vln. 287 *f* +44 +55 -22 *ff*

Vln. 288 *ff* *fff* *mp* Gliss. Open +11 -33

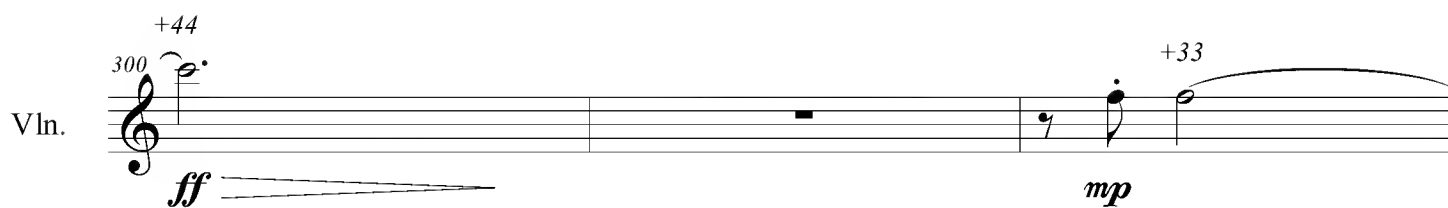
Vln. 291 *pp* *f* Gliss. Open -33 +55

Vln. 294 *mp* *ff* Gliss. +11 -22 +22

Vln. 297 *mf* *fff* Gliss. -11 +33 +44



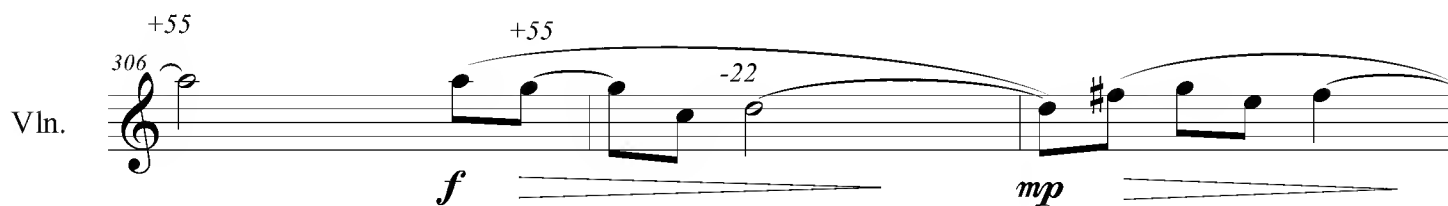
Vln. <sup>+44</sup>  
300 *ff* *mp* <sup>+33</sup>



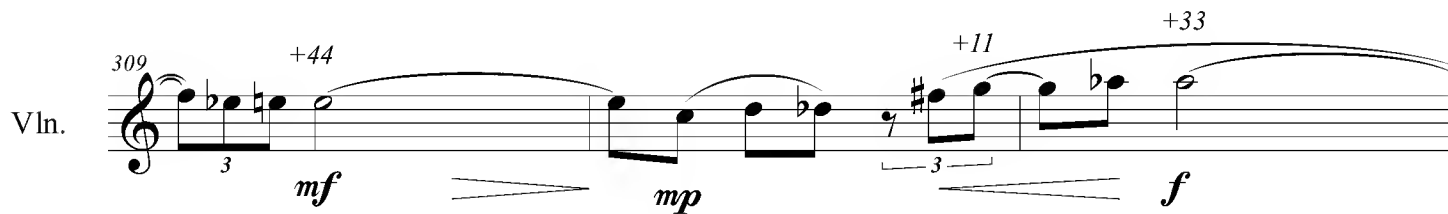
Vln. <sup>+22</sup> <sup>-11</sup> <sup>+44</sup>  
303 *mf* *f*



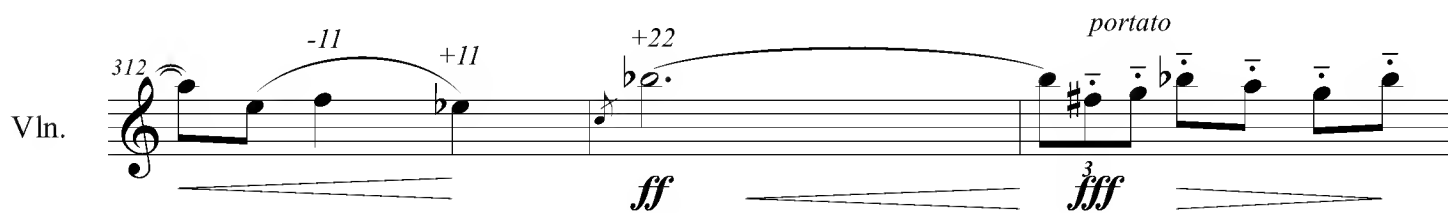
Vln. <sup>+55</sup> <sup>+55</sup> <sup>-22</sup>  
306 *f* *mp*



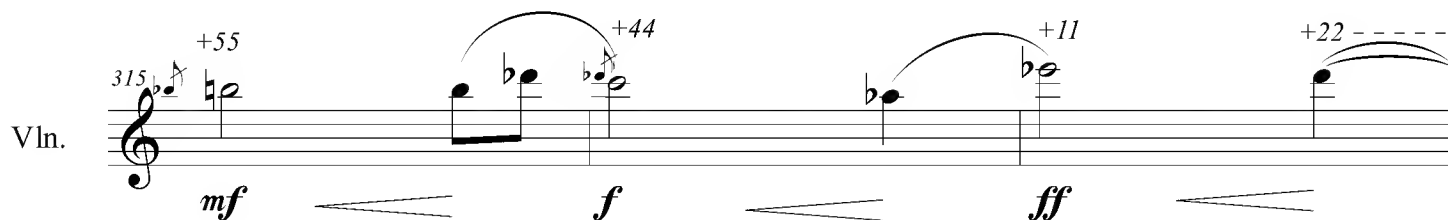
Vln. <sup>+44</sup> <sup>+11</sup> <sup>+33</sup>  
309 *mf* *mp* *f*



Vln. <sup>-11</sup> <sup>+11</sup> <sup>+22</sup> *portato*  
312 *ff* *fff*



Vln. <sup>+55</sup> <sup>+44</sup> <sup>+11</sup> <sup>+22</sup>  
315 *mf* *f* *ff*



Vln. 318 *f* *mf*

Vln. 321 *mp* *mf* *ff*

Vln. 324 *mf* *pp*

Vln. 327 *fz* *mp* *mf*

Vln. 330 *mp* *f*

Vln. 333 *mp* *mf*

Violin I (Vln.)

336 *f* *ff*

Violin II (Vln.)

339

Violin I (Vln.)

342 *f*

Violin II (Vln.)

345 *mf* *fz*

Violin I (Vln.)

348 *mp* *f* *Gliss.*

Violin II (Vln.)

351 *fff* *mf* *Gliss.*

Violin I (Vln.)

336 *f* *ff*

Violin II (Vln.)

339

Violin I (Vln.)

342 *f*

Violin II (Vln.)

345 *mf* *fz*

Violin I (Vln.)

348 *mp* *f* *Gliss.*

Violin II (Vln.)

351 *fff* *mf* *Gliss.*

Violin I (Vln.)

354 *pizz.*  $\text{♩}$   $\text{♮}$  +44  
*fffz*  
*arco* *mf* -22 +44

Violin II (Vln.)

357 *mf* *ff*

Violin I (Vln.)

360 *mf* *fff*

Violin II (Vln.)

363 *f*

Violin I (Vln.)

366 *fffz* *mf* *f*

Violin II (Vln.)

369 *ff* *f*

Violin I (Vln.)

372 *mf* *ff* *mp* *f*

Violin II (Vln.)

375 *ff* *3* *-22*

Violin I (Vln.)

378 *ff* *3* *3* *3* *3* *fff* *-22*

Violin I (Vln.)

381 *f* *-45* *p* *-22* *mp*

Violin I (Vln.)

384 *mf* *+11* *+11* *-22* *p*

Violin I (Vln.)

387 *ff* *+44* *f* *3* *3* *3* *fff*

Vln. *legato*

390 *mf* *ff*

1/1 -11 -22 +44

Vln. *mf*

393 3

Vln. *ff* *f* *ff* *mf*

396 +22 -33 +33 +44 +44 -11

Vln. *mf* *ff*

399 -33 -45

Vln. *mp* *f*

402 *Gliss.* 1/1 +44

Vln. *mf* *f* *fz* *mp*

405 +11 -33

408 Vln.  $f$   $mp$   $1/1$   $-33$   $3$   $3$

411 Vln.  $mp$   $+11$   $+22$   $-11$   $+44$   $3$   $3$

414 Vln.  $mp$   $f$   $13$   $9$   $15$

417 Vln.  $mf$   $f$   $9$   $13$

419 Vln.  $f$   $7$   $12$

421 Vln.  $ff$   $10$   $11$   $13$   $14$

Vln. 423  $\text{mf}$   $\text{f}$   $\text{tr}$   $+44$   $-45$  6 11

Vln. 425  $\text{f}$   $\text{tr}$   $-11$   $+33$  12 13

Vln. 427  $\text{mp}$   $\text{mf}$   $-11$   $+44$  14 5 14 9

Vln. 429  $\text{mf}$   $\text{ffff}$   $\text{tr}$   $-33$   $+11$  9 10 15 14

Vln. 431  $\text{ff}$   $\text{f}$   $+11$   $1/1$

Vln. 433  $\text{fff}$



Vln. *jete*

435

*f*

Vln. *ricochet*

437

*mf* *f*

Vln.

439

*f*

Vln.

441

*ff*

9 15 7

Vln.

443

*f*

9

Vln.

444

+22  
-11

*fff*

Vln. *fff*

*Sul A e E +11*

-11-

447

Vln. *ff*

-33  
1/1

450

Vln. *f*

453

Vln. *f*

-11  
+55

456

Vln. *mf*

+55  
+44

459

3

Vln. *mp*

462

Violin I (Vln.)

Measures 465-480:

- Measure 465: *f* (forte), +44, +33
- Measure 468: *mf* (mezzo-forte), -11, -33
- Measure 471: *ff* (fortissimo), +22, -22
- Measure 474: *mf* (mezzo-forte), +44, +33
- Measure 477: *mf* (mezzo-forte)
- Measure 480: *f* (forte), -33, 1/1

Vln. 483 *mf* *mp*

Vln. 486 *mf*

Vln. 489 *f*

Vln. 492 *mf*

Vln. 495 *fff* *f*

Vln. 498 *f* *fff*

Violins I and II score, measures 501-516. The score is in treble clef with a key signature of one flat (B-flat). It features various dynamics (mf, ff, p, pp, f, fff, sfz), articulations (Gliss., tr., >), and fingerings (+11, +55, +22, +33, +44, -11, -33). The notation includes slurs, ties, and a triplet of eighth notes in measure 513.

Vln. 519 <sup>-11</sup> <sup>-22</sup> *mp*

Vln. 522 <sup>+22</sup> <sup>+55</sup> *ff*

Vln. 525 <sup>-11</sup> <sup>-11</sup> *f*

Vln. 528 <sup>+44</sup> <sup>-11</sup> *mf f mp f*

Vln. 531 <sup>+55</sup> <sup>+11</sup> *mf f*

Vln. 534 <sup>+55</sup> <sup>+44</sup> *ff f*

Vln. 537 *f* -11 -22

Vln. 540 *mf fz fff mp sfz* 3

Vln. 543 *fz p fp p* 3 -22

Vln. 546 *ff* +22 *p* 3 *tr*

Vln. 549 *mf* 3

Vln. 552 *fff ff* 3 5 *fff* *jete*

Vln. 555 *f* 3 3 3 3 *sffz*

Vln. 558 *ff* 5 6 3 *saltando* *p* *staccato volante* *ffff* 3

Vln. 561 *mf* 3 3 3 3 3 3 -11 -11

Vln. 564 *mp* 3 3 4:3 *fff* 2

Vln. 567 *fff* 3 3 3 +22 -22

Vln. 570 *f* 3 3



573 Vln. *staccato volante*  $fp \triangleright pp \triangleleft ff$

576 Vln.  $mf$   $fz$   $3$   $\triangleleft$

579 Vln.  $3$   $fz$   $f$   $3$   $fff$   $\triangleright$   $ppp$

582 Vln.  $fz$   $mf$   $3$   $mp$   $3$   $3$   $3$   $p$   $3$

585 Vln.  $ff$   $3$   $3$   $3$   $3$   $3$   $3$

588 Vln.  $mf$   $-33$   $-45$   $p$   $-11$   $tr +33$   $mf$   $3$

Vln. 591 *mf* *fff* *mp* *tr* -11 +55

Vln. 594 *mf* *f*

Vln. 597 *fff* *mf* *sul Pont.* *Gliss.* *Open* +11

Vln. 600 *f* *mf* *f* *Gliss.* +22 *Open* -11 -22

Vln. 603 *ff* *ff* *ord.* +22

Vln. 606 *mf* *ff* -22 +33

Vln. 609  $f$   $+44$   $-11$   $Open$   $sffz$   $+33$   $-11$   $fff$   $-11$

Violin part 609-611. Measure 609 starts with a forte (f) dynamic and a slur over two eighth notes. Measure 610 features a trill on a dotted quarter note, with fingerings +44 and -11, and a dynamic of sffz. Measure 611 continues the trill with fingerings +33 and -11, and a dynamic of fff. A hairpin crescendo is shown below the staff.

Vln. 612  $+22$   $+33$   $1/1$   $Open$   $sffz$   $+44$   $-11$   $Open$   $mf$

Violin part 612-614. Measure 612 has a triplet of eighth notes with fingerings +22 and +33. Measure 613 has a slur over two eighth notes with fingering 1/1. Measure 614 features a trill on a dotted quarter note with fingerings +44 and -11, and a dynamic of sffz. The part ends with an open string and a mezzo-forte (mf) dynamic.

Vln. 615  $f$   $+44$   $-11$   $sffz$   $+44$   $-11$   $sffz$

Violin part 615-617. Measure 615 starts with a forte (f) dynamic and a slur over two eighth notes. Measure 616 features a trill on a dotted quarter note with fingerings +44 and -11, and a dynamic of sffz. Measure 617 continues the trill with fingerings +44 and -11, and a dynamic of sffz. A hairpin crescendo is shown below the staff.

Vln. 618  $ff$   $Open$   $sffz$   $fz$

Violin part 618-620. Measure 618 is a whole rest. Measure 619 features a slur over two eighth notes with a dynamic of ff. Measure 620 features a trill on a dotted quarter note with a dynamic of sffz. The part ends with a forte (f) dynamic.

Vln. 621  $-11$   $Open$   $f$   $sffz$   $+44$   $Open$   $sffz$   $ffff$

*shove that fucking bow on those strings!*

Violin part 621-623. Measure 621 features a trill on a dotted quarter note with fingering -11 and a dynamic of f. Measure 622 features a slur over two eighth notes with a dynamic of sffz. Measure 623 features a trill on a dotted quarter note with fingering +44 and a dynamic of sffz. The part ends with a dynamic of ffff. A hairpin crescendo is shown below the staff.

Vln. 624  $mf$   $+22$   $-22$   $fff$   $+22$   $+33$

Violin part 624-626. Measure 624 is a whole rest. Measure 625 features a triplet of eighth notes with a mezzo-forte (mf) dynamic. Measure 626 features a trill on a dotted quarter note with fingerings +22 and -22, and a dynamic of fff. The part ends with a dynamic of fff.



645 Vln. *mf* *f* *mp* *f* *sffz* *ff*

648 Vln. *f* *sffz* *mp* *f* *fz*

651 Vln. *mf* *mf* *fz* *sffz*

654 Vln. *mp* *sffz* *sffz* *sf* *sul G, D, A*

657 Vln. *mf* *-11* *+22* *-22* *+44* *sf*

660 Vln. *f* *+55* *+22* *+22* *+44* *fff* *fp*

663 Vln. *mf* *f* *f*

666 Vln. *mf*

669 Vln. *f* *ff*

672 Vln. *fz* *mf* *fz*

675 Vln. *f* *fff*

678 Vln. *ff*

The musical score for String Quartet IV, measures 663-678, is written for Violin I (Vln.). The score includes dynamic markings (mf, f, ff, fz, fff) and articulation (accents, slurs). Measures 663-665 show a melodic line with a triplet and a fermata. Measures 666-668 show a rapid sixteenth-note passage with a triplet. Measures 669-671 show a melodic line with a quintuplet and a triplet. Measures 672-674 show a melodic line with a quintuplet, a fermata, and a triplet. Measures 675-677 show a melodic line with a quintuplet and a triplet. Measures 678-680 show a melodic line with a triplet and a fermata.

Vln. 681 *f*

Vln. 684 *ff*

Vln. 687 *f* *mf* *sul Pont.*

Vln. 690 *mp* *f* *ord.*

Vln. 693 *mf* *mf*

Vln. 696 *f* *ff*

699 Vln. *mp* *mf* *f* +22 +33 -33 +33

702 Vln. *mp* *f* +22 +33 +22

705 Vln. *f* *mf* *f* +44 +44 +22

708 Vln. *mf* *f* +44 -11 +22 Open *f* -11

711 Vln. *mp* *f* *ff* +44 +33 3

714 Vln. *ff* *f* *mp* +33 +55 3

Detailed description: The image shows a page of a musical score for Violin I (Vln.) of String Quartet IV. The page number is 44. The score consists of six staves, each representing a measure of music. The measures are numbered 699, 702, 705, 708, 711, and 714. The music is written in treble clef with a key signature of one flat (B-flat). The dynamics range from mezzo-piano (mp) to fortissimo (ff). There are various fingerings indicated by numbers in circles (+22, +33, -33, +44, -11, +55). There are also triplets indicated by a '3' over a bracket. The score includes slurs, ties, and an 'Open' string instruction. The notation is in a standard musical format with notes, rests, and dynamic markings.



Vln. 717 <sup>+55</sup> <sup>-33</sup> <sup>+22</sup> *ff* *f*

Vln. 720 *mf* *f* *mp*

Vln. 723 *sffz* *f* *mf*

Vln. 726 *f* *mf* *mp*

Vln. 729 *fff* *mf* *f* *fz* *fz* *sf*

Vln. 732 *f* *mp* *fz* *f* *fz* *sf*

735 <sup>+55</sup> -11 Vln. *mf* *f* *ff* *fff*

738 Vln. *ff* *fff* *sfz*

741 Vln. *mf* *f* *fz* *fz* *mp*

744 <sup>+44</sup> Vln. *p* *mf* *mp* *p*

747 Vln. *mf* *p* *mf*

750 Vln. *ff* *mf* *sfz* *sfz*

<sup>+22</sup> <sup>+55</sup> <sup>+44</sup> <sup>+44</sup> <sup>+44</sup> <sup>+44</sup> <sup>-33</sup>

Violin I (Vln.)

753 *f* *ff* *mf* *ff* *mp* *f*

Violin II (Vln.)

756 *f* *mf* *f*

Violin I (Vln.)

759 *sf* *ff* *mf* *f*

Violin I (Vln.)

762 *ff* *fff* *f*

Violin I (Vln.)

765 *fff* *ff* *f*

Violin I (Vln.)

768 *mf* *ff* *f*

Detailed description: This page contains six staves of musical notation for Violin I and Violin II. The notation includes various musical symbols such as treble clefs, time signatures (7/8 and 3/8), dynamic markings (f, ff, mf, mp, sf, fff), articulation marks (accents, slurs, trills), and fingerings (3, 4, 5). Some notes are marked with +55, +44, -11, +22, +55, +89, and -22, indicating specific pitch bends or microtonal adjustments. The staves are labeled Vln. on the left. The first staff (Vln. I) starts at measure 753 and ends with a crescendo. The second staff (Vln. II) starts at measure 756 and ends with a crescendo. The third staff (Vln. I) starts at measure 759 and ends with a crescendo. The fourth staff (Vln. I) starts at measure 762 and ends with a crescendo. The fifth staff (Vln. I) starts at measure 765 and ends with a crescendo. The sixth staff (Vln. I) starts at measure 768 and ends with a crescendo.

Vln.

771

+44

-11

-11

+11

*ff*

*ff*

Vln.

774

+55

+55

-11

*ff*

*f*

*mf*

3

Vln.

777

+44

3

*ff*

3

Vln.

780

+44

-33

+22

*mp*

Vln.

783

+44

+22

3

*mf*

3

*mf*

Vln.

786

+11

-11

+22

+44

*f*

*ff*

*mp*

789 *Sul Ae E* +33 +55 *ff* *fz* 3 *ff* +44

792 *ff* -11 +44 *sul G, D, A* -22 -11 +11 *sfz*

795 -11 -11 +44 -33 +44 *f* *ff*

798 -33 -11 *ff* 3 *fff* 3 3

801 +55 +55 *mf* *f* *ff*

804 +44 +11 1/1 +22 +22 *mf* *mp*

Violin I (Vln.)

807 *mf* *ff* 3 3

Violin II (Vln.)

810 *f* *ff* *mf* -11 +11 -22 +55 +33 -22

Violin III (Vln.)

813 *mp* *ff* 3 +44 -33 +55

Violin IV (Vln.)

816 *mf* 3 +44 +22 -33 +55

Violin I (Vln.)

819 *mf* 3 -11 +22 +33 +55 +22

Violin II (Vln.)

822 *f* -33 +33

Vln. 825 <sup>-33</sup> <sub>+33</sub>

*f* *ff* 3 3 3 3

Vln. 828

*f* 3 *mf* 3

Vln. 831

*mf* 3 3 *fz* *mp* -11

Vln. 834

*f* 3 3 *mf* 3 3

Vln. 837

*p* *ff* *fff* *mp* Open Gliss. +55

Vln. 840

*mf* -11 +44 *sffz* Open

Vln. 843 +11 -11 +44

*ff* *f*

Vln. 846 +55 +22 +33 +44

*f* *mf* *mp* *p*

Vln. 849 +44 -11 +22 +11

*mf*

Vln. 852 saltando -11 6 saltando tr

*f*

Vln. 855 saltando +33 -22 7

*mp* *f*

Vln. 858 saltando -22

*mf*



Vln. *staccato volante*

861 *mf* *f* *mf* -33

Vln. *p* *mp* *ff*

864 +44 7

Vln. *f* *mf* *ff* *ff* *mf*

867 +55 -11 +44 -22 7 5

Vln. *marcato al tallone*

870 *f* *ff* *fff*

7 5

Vln. *ff*

873 +44 -33 +55 -22 -22 -11 3

Vln. *saltando* *jete* *staccato volante*

876 *mp* *fff*

879 *ricochet* *jete* +44 +11

Vln. *f* *mp* *ff*

882 +22 *tr* -22 +22 *tr* -22 *ff* *fz* *sfz* *fz* *mf*

885 +33 +55 *tr* -33 -11 *saltando* *ff* *p*

888 *saltando* *spiccato* *f*

891 *staccato volante* +55 *mf* *mp*

894 +55 *staccato volante* *mf* *ff*

897 Vln. *mf* 6 *ff* *tr* 1/1 +44

900 Vln. *mp* -11 +44 *tr*

903 Vln. *f* *mf* *ff* *tr*

906 Vln. *f* 6

909 Vln. *mf* 5 +55 +44 +33 *ff*

912 Vln. *fff* +22 +22 *mf* 7 +44

Violin I (Vln.)

915 *ff* *mf* *f*

Violin II (Vln.)

918 *ff*

Violin I (Vln.)

921 *fff*

Violin I (Vln.)

924 *ff* *mf* *ff*

Violin I (Vln.)

927 *f*

Violin I (Vln.)

930 *ff* *mf* *fff*

Violin I (Vln.)

933 *f* *ff* 7

Violin II (Vln.)

936 *ff* *fz* *fz* 7 7

Violin I (Vln.)

939 *f* *ff* 7

Violin II (Vln.)

942 *ff* *f* *fff* 6

Violin I (Vln.)

945 *f* *ff* *mf* 22 55 33

Violin II (Vln.)

948 *f* *mf* *ff* 33 33 44 6

Vln. 951 *mf* *f*

Vln. 954 *ff* *fff* *mf*

Vln. 957 *mf* *f* *mf* *f*

Vln. 960 *mf* *mp* *ff*

Vln. 963 *fff* *f*

Vln. 966 *ff* *f*

The musical score for Violin I of String Quartet IV, measures 951-966, is presented in six staves. The notation includes various dynamics, articulations, and fingerings. The first staff (951) starts with a *mf* dynamic and a sixteenth-note figure, followed by a *f* dynamic. The second staff (954) begins with a *ff* dynamic, followed by a *fff* dynamic and a *mf* dynamic. The third staff (957) features a *mf* dynamic, a *f* dynamic, and a *mf* dynamic. The fourth staff (960) includes a *mf* dynamic, a *mp* dynamic, and a *ff* dynamic. The fifth staff (963) starts with a *fff* dynamic and a *f* dynamic. The sixth staff (966) begins with a *ff* dynamic and a *f* dynamic. The score also includes various articulations such as slurs, trills, and accents, as well as fingerings and breath marks.

Violin I (Vln.)

969 *f* *fff* *ff*

Violin II (Vln.)

972 *mp* *f*

Violin I (Vln.)

975 *ff*

Violin II (Vln.)

978 *fff* *p* *f*

Violin I (Vln.)

981 *f* *mp* *f*

Violin II (Vln.)

984 *mf* *fff*

Rehearsal marks: -33, +44, +22, -11, +44, +22, +33, +22, +44.

Measure numbers: 969, 972, 975, 978, 981, 984.

Dynamic markings: *f*, *fff*, *ff*, *mp*, *p*, *f*, *mf*.

Articulation: slurs, ties, accents.

Performance instructions: crescendo, decrescendo, hairpins.

987 Vln. *f* *mf* *staccato volante* *mp* *f* *f*

990 Vln. *mp* *f* *f*

993 Vln. *ff* *Trill against any note you wish* *ff*

996 Vln. *fff* *ff*

999 Vln. *ffff*

1002 Vln. *fff*

Capo positions: +22, +22, +44, -11, +11, +22, +22, -33, -11, +11, +44, +22, 6, 7, 6



Vln. 1005

+22  
+22

-45

+55  
-11

*mf* *f* *ff*

Violin part 1005: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a half note F#4, followed by a half note G4, and then a half note A4. A slur covers the first two notes, with a +22 adjustment above. A second slur covers the first two notes, with a +22 adjustment above. A third slur covers the first two notes, with a -45 adjustment above. A fourth slur covers the first two notes, with a +55 adjustment above. A fifth slur covers the first two notes, with a -11 adjustment above. The dynamics are *mf*, *f*, and *ff*. A 5-measure rest is indicated below the staff.

Vln. 1008

*mf* *f*

Violin part 1008: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a half note F#4, followed by a half note G4, and then a half note A4. A slur covers the first two notes, with a +22 adjustment above. A second slur covers the first two notes, with a +22 adjustment above. A third slur covers the first two notes, with a -45 adjustment above. A fourth slur covers the first two notes, with a +55 adjustment above. A fifth slur covers the first two notes, with a -11 adjustment above. The dynamics are *mf* and *f*. A 5-measure rest is indicated below the staff.

Vln. 1011

+44

*mf* *mp* *pp*

Violin part 1011: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a half note F#4, followed by a half note G4, and then a half note A4. A slur covers the first two notes, with a +44 adjustment above. The dynamics are *mf*, *mp*, and *pp*. A 5-measure rest is indicated below the staff.

Vln. 1014

+44

+33

+55

*mf* *f* *ff*

Violin part 1014: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a half note F#4, followed by a half note G4, and then a half note A4. A slur covers the first two notes, with a +44 adjustment above. A second slur covers the first two notes, with a +33 adjustment above. A third slur covers the first two notes, with a +55 adjustment above. The dynamics are *mf*, *f*, and *ff*. A 7-measure rest is indicated below the staff.

Vln. 1017

+44  
+22

*mp* *f*

Violin part 1017: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a half note F#4, followed by a half note G4, and then a half note A4. A slur covers the first two notes, with a +44 adjustment above. A second slur covers the first two notes, with a +22 adjustment above. The dynamics are *mp* and *f*. A 7-measure rest is indicated below the staff.

Vln. 1020

+33

-11

*f* *ff*

Violin part 1020: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a half note F#4, followed by a half note G4, and then a half note A4. A slur covers the first two notes, with a +33 adjustment above. A second slur covers the first two notes, with a -11 adjustment above. The dynamics are *f* and *ff*. A 6-measure rest is indicated below the staff.

Vln. 1023 *mp* *f* *mf* *mp*<sup>5</sup> +22

Vln. Open 1026 *al tallone* *ff* 6

Vln. 1029 *mf* *ff* *p* +22 +33 *Trill against any note you wish*

Vln. +11 1032 -11 *fff* *mp* +55 5

Vln. 1035 *mf* 7 6

Vln. 1038 *mf* *f* *ff* -11 *Trill against any note you wish*

*sul Pont.*

1041

+22

Vln.

*ffff*

*sul Pont.*

+55

1044

7

*fff*

+44

ord.

7

*ff*

1047

*tr* Trill against any note you wish

7

*ffff*

*mf*

*tr*

1050

-33

-22

Vln.

*f*

*ff*

1053

6

+33

+44

Vln.

*mf*

*ff*

*sul Pont.*

1056

5

1/1

Vln.

Vln. 1059 -11 6

*mf* *f*

Vln. 1062 -11 +33 7

*mf* *mf* *mp*

Vln. 1065 -11 +22 +78

*fz* *fp* *mf*

Vln. 1068 +22 +33

*ff* *mp* *f*

Vln. 1071 -11 -11

*ff* *p* *mf*

Vln. 1074 +33 +55 -33

*f*

Violin I (Vln.)

1077 +11 *mf* *f*

Violin II (Vln.)

1080 +55 +44 *ff* *f* *mf* 7

Violin I (Vln.)

1083 +22 *mp* *ff* 7 +44

Violin II (Vln.)

1086 -11 *f* 6 +44 *fff* -22

Violin I (Vln.)

1089 +44 *ff* +55 7 Open

Violin II (Vln.)

1092 +11 *fff* +55 -33

Vln. 1095

Vln. 1098

*sul Pont.*

Open +33 +55 Open

*fff* *ffff* *sffz*

*Andante**Tempo (sin(x))* ♩ = 74.16

Vln. 1101

8va -33

16 edo 16 edo pitches cents found in legend

*pp* *mf*

Vln. 1104

*f* *mf*

Vln. 1107

*mf* *ff* *f*

10 15 13

Vln. 1110

*mf* *ff* *mp* *fz* *fz*

11

Vln. *jete*

1113

*mf* *mp* *ff*

12 15 9 9

Violin part 1113-1119. The staff shows a melodic line with various articulations and dynamics. It starts with a *mf* dynamic, followed by a *mp* dynamic, and ends with a *ff* dynamic. There are slurs over groups of notes, and some notes are marked with '12', '15', and '9'.

Vln.

1116

*f*

6

Violin part 1116-1122. The staff shows a melodic line with various articulations and dynamics. It starts with a *f* dynamic. There is a slur over a group of notes, and a '6' is written below the staff.

Vln.

1119

*p*

Violin part 1119-1125. The staff shows a melodic line with various articulations and dynamics. It starts with a *p* dynamic. There is a slur over a group of notes.

Vln.

1122

*p* *mp*

3 3

Violin part 1122-1128. The staff shows a melodic line with various articulations and dynamics. It starts with a *p* dynamic, followed by a *mp* dynamic. There are slurs over groups of notes, and '3' is written below the staff.

Vln.

1125

*mf*

3 3 3 3 3

Violin part 1125-1128. The staff shows a melodic line with various articulations and dynamics. It starts with a *mf* dynamic. There are slurs over groups of notes, and '3' is written below the staff.

Vln.

1128

*f* *mf*

3 5

Violin part 1128-1134. The staff shows a melodic line with various articulations and dynamics. It starts with a *f* dynamic, followed by a *mf* dynamic. There are slurs over groups of notes, and '3' and '5' are written below the staff.

Vln. 1131 *fff* *f*

3:2 3 5

Vln. 1134 *mf* *ff*

3 5 3

Vln. 1137 *mf* *f* *p*

3 5 3 5 3

Vln. 1140 *mp* *mf*

3

Vln. 1143 *fff* *f* *jete*

fff f jete

Vln. 1146 *ff*

6 15 15 15



Vln. *jete*

1149 *ff* *f* *7* *9* *10* *15* *9* *11*

Violin staff 1149-1151. The staff begins with a treble clef and a key signature of one flat. It features a series of sixteenth-note runs. The first measure (1149) is marked *ff* and has a slur over it. The second measure (1150) is marked *f* and has a slur over it. The third measure (1151) is marked *f* and has a slur over it. The staff ends with a double bar line.

Vln. *jete*

1152 *mf* *ff* *15* *14* *15* *11* *12*

Violin staff 1152-1154. The staff begins with a treble clef and a key signature of one flat. It features a series of sixteenth-note runs. The first measure (1152) is marked *mf* and has a slur over it. The second measure (1153) is marked *ff* and has a slur over it. The third measure (1154) is marked *ff* and has a slur over it. The staff ends with a double bar line.

Vln.

1155 *mf* *p* *11* *12* *3* *3* *3*

Violin staff 1155-1157. The staff begins with a treble clef and a key signature of one flat. It features a series of sixteenth-note runs. The first measure (1155) is marked *mf* and has a slur over it. The second measure (1156) is marked *p* and has a slur over it. The third measure (1157) is marked *p* and has a slur over it. The staff ends with a double bar line.

Vln.

1158 *mf* *p* *mp*

Violin staff 1158-1160. The staff begins with a treble clef and a key signature of one flat. It features a series of sixteenth-note runs. The first measure (1158) is marked *mf* and has a slur over it. The second measure (1159) is marked *p* and has a slur over it. The third measure (1160) is marked *mp* and has a slur over it. The staff ends with a double bar line.

Vln.

1161 *ff* *f* *5* *3*

Violin staff 1161-1163. The staff begins with a treble clef and a key signature of one flat. It features a series of sixteenth-note runs. The first measure (1161) is marked *ff* and has a slur over it. The second measure (1162) is marked *f* and has a slur over it. The third measure (1163) is marked *f* and has a slur over it. The staff ends with a double bar line.

Vln.

1164 *mp* *f* *mf*

Violin staff 1164-1166. The staff begins with a treble clef and a key signature of one flat. It features a series of sixteenth-note runs. The first measure (1164) is marked *mp* and has a slur over it. The second measure (1165) is marked *f* and has a slur over it. The third measure (1166) is marked *mf* and has a slur over it. The staff ends with a double bar line.

Vln. 1167 *pp*

Vln. 1170 *ff*

Vln. 1173 *f* *ff*

Vln. 1176 *mf* *fff*

Vln. 1179 *p* *mf*

Vln. 1182 *f* *ff* *mf* *p*

Vln. 1185

*mp*

Vln. 1188

*p* *ff*

Vln. 1191

*mf*

Vln. 1194

*f*

Vln. 1197

*mf*

Vln. 1200

*sffz* *ffff*

Vln. 1203 *sul G, D, A*

1203 *fff* *sffz* *mf*

Violin staff 1203-1205. The staff is in treble clef with a key signature of one flat. It contains three measures of music. The first measure (1203) has a forte fortissimo (*fff*) dynamic and is marked *sul G, D, A*. The second measure (1204) has a sforzando (*sffz*) dynamic. The third measure (1205) has a mezzo-forte (*mf*) dynamic.

Vln. 1206

1206 *sffz* *sffz* *sffz*

Violin staff 1206-1208. The staff is in treble clef with a key signature of one flat. It contains three measures of music. The first measure (1206) has a sforzando (*sffz*) dynamic. The second measure (1207) has a sforzando (*sffz*) dynamic. The third measure (1208) has a sforzando (*sffz*) dynamic.

Vln. 1209

1209 *f* *ff*

Violin staff 1209-1211. The staff is in treble clef with a key signature of one flat. It contains three measures of music. The first measure (1209) has a forte (*f*) dynamic. The second measure (1210) has a fortissimo (*ff*) dynamic. The third measure (1211) has a fortissimo (*ff*) dynamic.

Vln. 1212 *staccato volante*

1212 *f* *ff* *fz*

Violin staff 1212-1214. The staff is in treble clef with a key signature of one flat. It contains three measures of music. The first measure (1212) has a forte (*f*) dynamic and is marked *staccato volante*. The second measure (1213) has a fortissimo (*ff*) dynamic. The third measure (1214) has a fortissimo (*fz*) dynamic.

Vln. 1215

1215 *f* *mf* *p* *mf*

Violin staff 1215-1217. The staff is in treble clef with a key signature of one flat. It contains three measures of music. The first measure (1215) has a forte (*f*) dynamic. The second measure (1216) has a mezzo-forte (*mf*) dynamic. The third measure (1217) has a piano (*p*) dynamic.

Vln. 1218

1218 *mp* *ff* *f*

Violin staff 1218-1220. The staff is in treble clef with a key signature of one flat. It contains three measures of music. The first measure (1218) has a mezzo-piano (*mp*) dynamic. The second measure (1219) has a fortissimo (*ff*) dynamic. The third measure (1220) has a forte (*f*) dynamic.

Vln. 1221 *f* *ff* *f*

Violin staff 1221-1224. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a half note chord (F#4, C#5) marked *f*, followed by a triplet of eighth notes (F#4, G#4, A4) marked *ff*, then a half note chord (F#4, C#5) marked *f*. A crescendo hairpin is shown below the staff.

Vln. 1224 *mf* *f* *mf* *mp*

Violin staff 1224-1227. The staff contains a half note chord (F#4, C#5) marked *mf*, followed by a triplet of eighth notes (F#4, G#4, A4) marked *f*, then a half note chord (F#4, C#5) marked *mf*, and finally a half note chord (F#4, C#5) marked *mp*. A crescendo hairpin is shown below the staff.

Vln. 1227 *ff* *fff*

Violin staff 1227-1230. The staff contains a triplet of eighth notes (F#4, G#4, A4) marked *ff*, followed by a half note chord (F#4, C#5) marked *fff*. A crescendo hairpin is shown below the staff.

Vln. 1230 *f* *mp* *fff* *mf*

Violin staff 1230-1233. The staff contains a triplet of eighth notes (F#4, G#4, A4) marked *f*, followed by a half note chord (F#4, C#5) marked *mp*, then a half note chord (F#4, C#5) marked *fff*, and finally a half note chord (F#4, C#5) marked *mf*. A crescendo hairpin is shown below the staff.

Vln. 1233 *f* *fff* *ff* *f*

Violin staff 1233-1236. The staff contains a triplet of eighth notes (F#4, G#4, A4) marked *f*, followed by a half note chord (F#4, C#5) marked *fff*, then a half note chord (F#4, C#5) marked *ff*, and finally a half note chord (F#4, C#5) marked *f*. A crescendo hairpin is shown below the staff.

Vln. 1236 *ff* *mp* *p* *mp* *fz* *mf*

Violin staff 1236-1239. The staff contains a triplet of eighth notes (F#4, G#4, A4) marked *ff*, followed by a half note chord (F#4, C#5) marked *mp*, then a half note chord (F#4, C#5) marked *p*, then a half note chord (F#4, C#5) marked *mp*, and finally a half note chord (F#4, C#5) marked *fz* and *mf*. A crescendo hairpin is shown below the staff.

*agitato*

Vln. 1239 *mf*

3 5 3 5 3

Vln. 1242 *f*

3 3 3

Vln. 1245 *ff*

5 3 7

Vln. 1248 *fff*

3 tr tr

Vln. 1251 *fff*

3 > > > 3

Vln. 1254 *ffff* *pizz.* *arco* *fff* *ffff*

ffff fff ffff

Vln. 1257 *ff* 5 5 6 3

Violin 1 staff, measures 1257-1260. Measure 1257 starts with a 5-measure rest, followed by a series of sixteenth and thirty-second notes. Measure 1258 has a 5-measure rest. Measure 1259 has a 6-measure rest. Measure 1260 has a 3-measure rest. The dynamic is *ff*.

Vln. 1260 *fff* 3 3 3

Violin 1 staff, measures 1260-1263. Measure 1260 starts with a 3-measure rest, followed by a series of sixteenth and thirty-second notes. Measure 1261 has a 3-measure rest. Measure 1262 has a 3-measure rest. Measure 1263 has a 3-measure rest. The dynamic is *fff*.

Vln. 1263 *ff* *fff* 3 *f* 5

Violin 1 staff, measures 1263-1266. Measure 1263 starts with a 3-measure rest, followed by a series of sixteenth and thirty-second notes. Measure 1264 has a 3-measure rest. Measure 1265 has a 5-measure rest. Measure 1266 has a 3-measure rest. The dynamic is *ff*, then *fff*, then *f*.

Vln. 1266 *ff* 5 6 5 *fz* *mp*

Violin 1 staff, measures 1266-1269. Measure 1266 starts with a 5-measure rest, followed by a series of sixteenth and thirty-second notes. Measure 1267 has a 6-measure rest. Measure 1268 has a 5-measure rest. Measure 1269 has a 3-measure rest. The dynamic is *ff*, then *fz*, then *mp*.

Vln. 1269 *f* 3 5 3 3 3

Violin 1 staff, measures 1269-1272. Measure 1269 starts with a 3-measure rest, followed by a series of sixteenth and thirty-second notes. Measure 1270 has a 5-measure rest. Measure 1271 has a 3-measure rest. Measure 1272 has a 3-measure rest. The dynamic is *f*.

Vln. 1272 *mf* *mp*

Violin 1 staff, measures 1272-1275. Measure 1272 starts with a 3-measure rest, followed by a series of sixteenth and thirty-second notes. Measure 1273 has a 3-measure rest. Measure 1274 has a 3-measure rest. Measure 1275 has a 3-measure rest. The dynamic is *mf*, then *mp*.

Vln. 1275 *f* *fff* *mp*

Vln. 1278 *f* *fff* *sul G, sul D*

### *Primo Tempo*

*Allegro Assai* ♩ = 163.1

Vln. 1281 *sul G, sul D* *ff* +44 +33

Vln. 1284

Vln. 1287

Vln. 1290



Vln. 1293

Violin staff 1293-1301. The staff begins with a treble clef and a key signature of one flat. The music features a series of eighth and sixteenth notes, some beamed together. There are three triplet markings (3) and one quintuplet marking (5). The dynamics are marked *mf*, *ff*, and *fff*. A crescendo hairpin is shown below the staff.

Vln. 1296

Violin staff 1296-1304. The staff continues the melodic line with eighth and sixteenth notes. It includes two quintuplet markings (5) and one triplet marking (3). The dynamic is marked *ff*. A crescendo hairpin is shown below the staff.

Vln. 1299

Violin staff 1299-1307. The staff features a mix of eighth and sixteenth notes. It includes one quintuplet marking (5). The dynamic is marked *f*. A crescendo hairpin is shown below the staff.

Vln. 1302

Violin staff 1302-1310. The staff continues with eighth and sixteenth notes. It includes two triplet markings (3) and two quintuplet markings (5). The dynamics are marked *ff* and *fz*. A crescendo hairpin is shown below the staff.

Vln. 1305

Violin staff 1305-1313. The staff features a series of eighth and sixteenth notes. It includes one quintuplet marking (5). The dynamics are marked *mf* and *f*. A crescendo hairpin is shown below the staff.

Vln. 1307

Violin staff 1307-1315. The staff begins with a treble clef and a key signature of one flat. The music features a series of eighth and sixteenth notes. It includes two triplet markings (3) and one quintuplet marking (5). The dynamics are marked *mf*, *p*, and *ff*. The phrase "staccato volante" is written above the staff. A crescendo hairpin is shown below the staff.

Vln. 1309 *f* *mf*

Vln. 1311 *mp*

Vln. 1314 *fff* *ffff*

Vln. 1317 *f* *ffff*

Vln. 1320 *ff* *mf*

-33  
+22  
+11  
+44

Vln. 1323 *f* *mf*

Vln. 1326 *ff* *sfz* *mf* *p* *mf*

Violin staff 1326-1329. The staff begins with a treble clef and a key signature of one flat. It contains a series of sixteenth and thirty-second notes, some beamed together. Dynamic markings include *ff*, *sfz*, *mf*, *p*, and *mf*. There are also articulation marks like accents and slurs. A bracket with the number 7 is under a group of notes, and a bracket with the number 3 is under a triplet of notes at the end.

Vln. 1329 *f* *mf* *+22*

Violin staff 1329-1332. The staff continues the melodic line with various note values and rests. Dynamic markings include *f* and *mf*. A bracket with the number 5 is under a group of notes, and a bracket with the number 3 is under a triplet. A measure is marked with *+22*.

Vln. 1332 *mp*

Violin staff 1332-1335. The staff features a series of eighth and sixteenth notes. Dynamic marking is *mp*. There are triplet markings (brackets with the number 3) over several groups of notes.

Vln. 1335 *mf* *sffz* *mp*

Violin staff 1335-1338. The staff includes a double bar line and a repeat sign. Dynamic markings include *mf*, *sffz*, and *mp*. There is a bracket with the number 5 under a group of notes and a triplet marking (bracket with the number 3) over a group of notes.

Vln. 1338 *mf* *mp*

Violin staff 1338-1341. The staff continues with eighth and sixteenth notes. Dynamic markings include *mf* and *mp*. There are triplet markings (brackets with the number 3) over several groups of notes.

Vln. 1341 *mf*

Violin staff 1341-1344. The staff features a series of eighth and sixteenth notes. Dynamic marking is *mf*. There are triplet markings (brackets with the number 3) over several groups of notes.

Vln. 1344 +22 -11 3 *mp* *ff* *mp* *fz*

Vln. 1347 *mf* *mf* *f* *ff* *sffz* 3 3

Vln. 1350 +55 *ffff*

Vln. 1353 pizz. arco Open *sffz* *ff* *mf* 3 3

Vln. 1356 3 *mf* *mp*

Vln. al tallone 1359 -22 *fff* *f* 5 3

Vln. 1362 *mf* +44 *ff* *tr* +55 -33 +44 *tr* +55

Vln. 1365 *mp* +22 *p* -33 *mf* +22

Vln. 1367 *mf* +44 +55

Vln. 1369 *mf* -11 +22 +11

Vln. 1372 *mf* -11 +22 *fff* +11 *tr*

Trill against any note you wish

Vln. 1375 *mp* -11 *f* +55 *mp* +22 *f* +33

Vln. 1378

*f* *ff* *f*

+33 +22 -22 +33 +44

Vln. 1381

*ff* *p*

+33 +33 +11 +22

Vln. 1384

*mf* *f* *al tallone*

+44

Vln. 1387

*ff* *f* *fff* *fff*

+22

Vln. 1390

*mf* *fff* *f*

+33

Vln. 1393

*mp* *f* *mp*

Vln. 1396 *f* <sup>+55</sup> 3 3 3

Vln. 1399 *mf* *ff* *mf* *fz* *fz* <sup>+44</sup> <sup>+33</sup> 3

Vln. 1402 *f* *ff* 3 3 3 3 3

Vln. 1405 *f* *mf* 3 3 3 3 3

Vln. 1408 *f* *ff* *f* <sup>+44</sup> <sup>+11</sup> <sup>-11</sup> <sup>tr+33</sup> 3 3 3 3 3

Vln. 1411 *mf* *f* *p* *ff* 3 5 3

Vln.

1414

*ff*

*staccato volante*

*fff*

pizz.

arco

*f*

Vln.

1417

*fff*

*staccato volante*

*al tallone*

*fff*

pizz.

+22

*fffz*

+55

+44

+22

+11

The image shows two staves of musical notation for Violin I (Vln.) and Violin II (Vln.).  
The Violin I staff begins at measure 1414 with a triplet of eighth notes marked *ff*. This is followed by a rest, then a pizzicato (pizz.) marked *fff*, and finally an arco (arco) section marked *f*.  
The Violin II staff begins at measure 1417 with a staccato volante section marked *fff*, which includes a sixteenth-note scale. This is followed by a section marked *fffz* with fingerings +22, +55, +44, +22, and +11.



Part II; Pi

# String Quartet IV

No vibrato

only half and whole notes will be 31tet

Irrational

Peter Thoegersen

**Presto** ♩ = 188.5

*detache*



Violin II  
31 > 19 edo

Violin II staff (treble clef, 13/4 time signature). The staff begins with a whole rest. The music starts with a *mf* dynamic. The notation consists of a series of half and whole notes, some with accidentals (sharps and flats), and some with a bar line through them, indicating a specific tuning or microtonal adjustment.

Vln. staff (treble clef). The staff begins with a measure number 3. The music starts with a *f* dynamic. The notation consists of a series of half and whole notes, some with accidentals (sharps and flats), and some with a bar line through them.

Vln. staff (treble clef). The staff begins with a measure number 5. The music starts with a *fff* dynamic. The notation consists of a series of half and whole notes, some with accidentals (sharps and flats), and some with a bar line through them.

Vln. staff (treble clef). The staff begins with a measure number 7. The notation consists of a series of half and whole notes, some with accidentals (sharps and flats), and some with a bar line through them.

Vln. staff (treble clef). The staff begins with a measure number 9. The music starts with a *ff* dynamic, which then changes to *mp*. The notation consists of a series of half and whole notes, some with accidentals (sharps and flats), and some with a bar line through them.

Vln. staff (treble clef). The staff begins with a measure number 11. The music starts with a *f* dynamic. The notation consists of a series of half and whole notes, some with accidentals (sharps and flats), and some with a bar line through them.

*Sul A e E* *Sul D e A*

13 *f* *f* *fff*

*Sul A e E*

Vln.

14 *ff*

Vln.

*Sul D e A*

15 *f* *Open* *sul G e D*

Vln.

16 *mf* *Open* *ff*

*legato*

17 *mf*

Vln.

18 *f*

Vln.

Vln. 19 *ff*

Measures 19-20: Violin 1 part. The staff contains a continuous melodic line with many triplets and slurs. The dynamic is *ff*.

Vln. 20 *fff*

Measures 20-21: Violin 1 part. The staff contains a continuous melodic line with many triplets and slurs. The dynamic is *fff*.

Vln. 21 *ff*

Measures 21-22: Violin 1 part. The staff contains a continuous melodic line with many triplets and slurs. The dynamic is *ff*.

Vln. 22 *f*

Measures 22-23: Violin 1 part. The staff contains a continuous melodic line with many triplets and slurs. The dynamic is *f*.

Vln. 23 *ff*

Measures 23-24: Violin 1 part. The staff contains a continuous melodic line with many triplets and slurs. The dynamic is *ff*.

Vln. 24 *ff* *mp*

Measures 24-25: Violin 1 part. The staff contains a continuous melodic line with many triplets and slurs. The dynamic starts at *ff* and changes to *mp*.

*rhythmic displacement**spiccato*

Vln. 25 *mp*

Vln. 26 *f*

Vln. 27 *leggiero*  
*spiccato*  
*p*

Vln. 28 *ff*

Vln. 29 *spiccato*  
*mp*

Vln. 30 *mf* *ff*

*forget tuning and go for rhythmic accuracy in strict tempo*

31 *spiccato*

Vln. *mf*



32 *f*

Vln.



33 *spiccato* *jete*

Vln. *ff*



34 *f*

Vln.



35 *ff*

Vln.



36 *mf*

Vln.



Vln. *saltando*

37 *mf* *f*

Vln.

38 *ff*

Vln.

39 *mf* *f*

*NO vibrato*

*tuning important with long notes*

Vln.

40 *ffff* *ff*

-13 +39

Vln.

41 *mf* *ff*

+22.5 3 1/1 +19 +48

Vln.

43 *mp* *f* *mf*

-1 -45 +45 +39 -19 +52

Vln. 45 *mf* *ff* *mp* 3

Vln. 47 *mf* *mp* 3

Vln. 49 *ff* *ff* 3

Vln. 51 *mf* *f* 3

Vln. 53 *mp* 3

Vln. 54 *mf* *f* < 3

Vln. 56 <sup>+29</sup> <sub>-44</sub> <sup>+39</sup> <sub>+10</sub> <sup>+22</sup> <sub>+32</sub> <sup>+29</sup> <sub>-16</sub>

*f* *f* *ff* *ff*

Vln. 58 <sup>+35.5</sup> <sup>+26</sup> <sup>+32</sup> <sup>+42</sup>

*mp* *f*

Vln. 60 <sup>-13</sup> <sup>+29</sup> <sup>-42</sup> <sup>-3</sup>

*mf* *ff*

Vln. 62 <sup>+42</sup> <sup>-13</sup> <sup>+45</sup> <sup>+61</sup>

*mf* *f*

Vln. 64 <sup>+42</sup> <sup>+26</sup> <sup>+61</sup>

*mf*

Vln. 65 <sup>+42</sup> <sup>+39</sup>

*mp*

&gt;



Violin I (Vln.)

66 *f* +39

Violin II (Vln.)

67 *mf* *ffz* -29 *ff* 3

Violin I (Vln.)

68 3 *mp* 3 *mf* +39

Violin I (Vln.)

69 +13 +90 *f* +32 +61 *fff* -19 +19 +32

Violin I (Vln.)

71 *mf* *ff* *fff* +35.5 +26 +61 +13 -13

Violin I (Vln.)

73 *f* +35.5 +10 +42 +32 +26 +39 +16

Vln. 74 *ff* *mf* *1/1*

Vln. 75 *f* *fff* -23

Vln. 76 *mp* *spiccato* *saltando*

Vln. 77 *ff*

Vln. 78 *fff* *secco ricochet* *ffff*

Vln. 79 *secco*

Vln. 80  $\begin{matrix} +26 \\ +29 \end{matrix}$   $\begin{matrix} +65 \\ +68 \end{matrix}$  Open

*fff* *pppp* *fz*

play all tones in 19tet

**Lento** ♩ = 63.1

Vln. 81 19 edo

*f* *ff* *fff* *mf* *mf* *ff* *mf* *fff* *mf*

*espress.*

*3:2* *5:4* *7:3* *5:3*

Sul Tasto Gliss *Sul Ponticello* -- ST -- SP -- *Sul Tasto*

Vln. 83

*mf* *f* *p* *f* *ff* *p* *mf*

*13:3* *13:3*

*Sul Ponticello* Gliss *Sul Tasto*

Vln. 85

*f* *ff* *f* *mf* *p*

*13:3* *13:3*

Vln. 87 *saltando* 4:3 *spiccato*

*pp* *p* *mf* *f* *mf* *f*

*7:5* *5:3* *9:6*

*Sul Ponticello*

*Gliss*

Vln. 89 *mp* *fz* *mf* *f* *mp* 7

Vln. 92 *f* *fz* *fz* *fz* *fz* *fz* 5 7

Vln. 95 *mf* 3

Vln. 98 *f* *sfz* *sfz* *fz* *sfz* 6 5

Vln. 101 *f* *ff* *mf* 6

*Ord.*

Vln. 104 *f* *mf* 6 5

Vln. 107 *mp* *ff* 7 7

Vln. 110 *f* *mf*

Vln. 113 *ff* 6 3 5 6

Vln. 116 7 *mf*

Vln. 118 *ff* 7 *fz* *f*

Vln. 120 *mf*



Vln. 122 *f*



Vln. 125 *ff*



Vln. 128 *fff*



Vln. 131 *mf* *f* *mp*



Vln. 134 *mf* *p* *mf*



Vln. 137 *fz* *mf*

Vln. 140 *ff* *mp* *f*

Vln. 143 *f* *mf* *mf* *mp*

Vln. 146 *mp* *ff*

Vln. 149 *f* *fff*

Vln. 152 *fz* *fz* *mf* *f*

Vln. 155 *mp* *ff*

Violin part 155-158. The staff shows a series of chords and arpeggiated figures. A crescendo hairpin starts at measure 155 and ends at measure 158, where the dynamic changes from *mp* to *ff*. Measure 158 features a 7th fret marking.

Vln. 158 *mf*

Violin part 158-161. The staff shows a melodic line with a 7th fret marking at the beginning and a 5th fret marking in measure 159. A crescendo hairpin starts at measure 158 and ends at measure 161.

Vln. 161 *mp* *fz*

Violin part 161-164. The staff shows a melodic line with a 7th fret marking in measure 162. A crescendo hairpin starts at measure 161 and ends at measure 164, where the dynamic changes from *mp* to *fz*.

Vln. 164 *f*

Violin part 164-167. The staff shows a melodic line with a crescendo hairpin starting at measure 164 and ending at measure 167, where the dynamic changes from *f* to *ff*.

Vln. 167 *ff* *fz*

Violin part 167-169. The staff shows a melodic line with a 5th fret marking at the beginning and a 5th fret marking in measure 168. A crescendo hairpin starts at measure 167 and ends at measure 169, where the dynamic changes from *ff* to *fz*.

Vln. 169 *f*

Violin part 169-172. The staff shows a melodic line with a 7th fret marking in measure 170 and a 6th fret marking in measure 171. A crescendo hairpin starts at measure 169 and ends at measure 172, where the dynamic changes from *f* to *ff*.



Vln. 171 *ff* *mf*

Vln. 173 *mf*

Vln. 175

Vln. 177 *mp* *ff*

Vln. 179

Vln. 180 *p* *fff* *sfz* *fffz*

Vln. 182 *f* *sfz* *mf*

Vln. 185 *f*

Vln. 187 *mf* *mp*

Vln. 189 *f*

Vln. 191 *mf* *f* *mf*

Vln. 194 *ff*

Vln. 197 *f*

Vln. 200 *ffff* *sfz* *fz* *mf*

Vln. 203 *sfz* *ff*

Vln. 206 *mf*

Vln. 209 *f*

Vln. 211

Vln. 213

*sfz* *mp*

Vln. 216

*mf* *f*

Vln. 218

*ff*

Vln. 221

*mf* *f*

Vln. 223

*mp* *fz* *sfz* *fff* *mf*

Vln. 226

*mp*

Vln. 228 *secco* *mf* 6 *fz* 5 *f* 12 *fff* 11 *mf* 12 7

Vln. 230 *f* 6 10 10 *fff*

Vln. 231 11 10 9 *ff* *mp* *fz*

Vln. 233 *fff* *p* 5 *fz* 7 *LH pizz* 6

Vln. 236 *f* 5 *sfz* 6 *fz* 5

Vln. 239 *fz* 3 6 3 *mf* 7 3 *fz* 9 5

Vln. 242 *mp* *ff*

Vln. 245 *sf* *mp*

Vln. 247 *ffff*

Vln. 249 *p* *pp*

Vln. 251 *mp* *mf*

Vln. 253 *ff*

play only half and whole notes in 31 tet

**Presto** ♩ = 188.5 *agitato*

Vln.  
31 edo

259 *spiccato*

*mf* *f* *ff*

Vln.

260

*mp* *ff*

Vln.

261

*mp* *f*

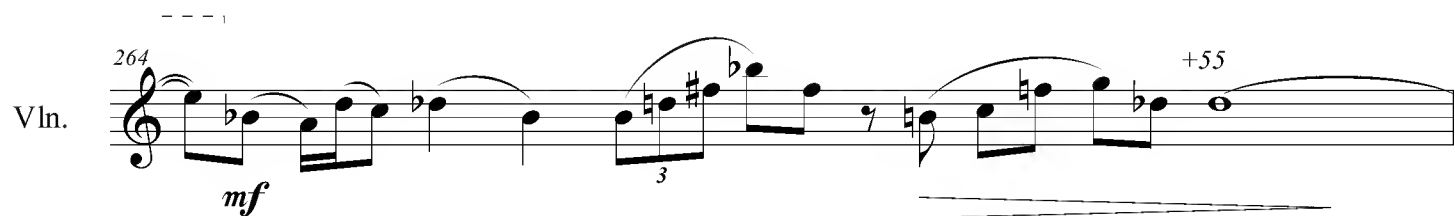
Vln. 262 *mf*



Vln. 263 *ff* *f*



Vln. 264 *mf*



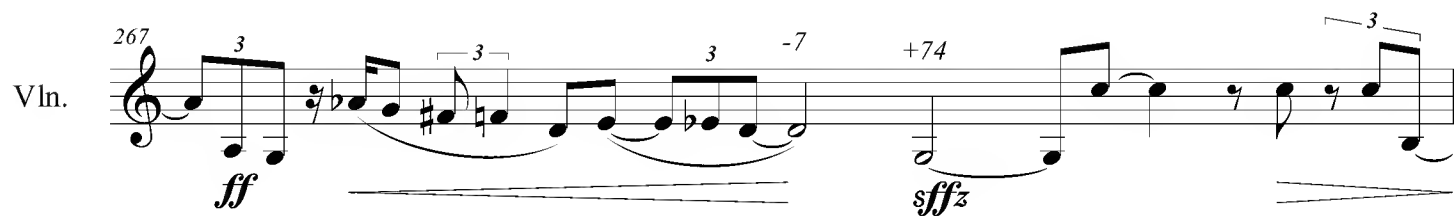
Vln. 265 *mp* *mf*



Vln. 266 *mf*



Vln. 267 *ff* *sffz*





[illegible]

Vln. 

arco  
+35.5

272 *ff* *Sul E*

*pizz.*

*Sul A*

LH

use middle finger of left hand

7:6

*f*

[illegible]

Vln. 274 *mf* *fff* *fff*

Vln. 280  $fz$   $sfz$  +42

Vln. 281  $mp$  -19  $mf$  +26

Vln. 282

Vln. 283  $f$  +45 +22.5

Vln. 284  $ff$  +29

Vln. 285  $mp$   $mf$  +29 -29

Vln. 286  $-35.5$   $-10$   $-10$   
*ff* *fff* *mf*

Vln. 287  $+16$   
*f*

Vln. 288  
*fff* *sfz*

Vln. 289  
*p*

Vln. 290  
*mf* *ff*

Vln. 291  $-29$   
*f* *ff* *mp*

292 +55 +61 +26

Vln. *fff* *mp*

293 -13

Vln. *fff* *ff* *mp*

294

Vln. *ff* *f* *fz*

295

Vln. *sffz*

296

Vln. *mf* *f* *mp*

297

Vln. *mf*

Violin I (Vln.)

298 *mf* *mp* *p* *pp* *ppp* *p*

Violin II (Vln.)

300 *mp* *ff* *fff* *mf*

Violin I (Vln.)

302 *f* *ff* *fff*

Violin I (Vln.)

304 *f* *ff*

Violin I (Vln.)

305 *ff* *sffz*

Violin I (Vln.)

306 *f* *mp* *sffz* *fz* *ff*

Violin I (Vln.)

306 *f* *mp* *sffz* *fz* *ff*

Vln. 307 *mp* *ffff* 7♯:3 5 3 3 3

Vln. 308 *fff* 3 3 3 3 3 +35.5

Vln. 309 *f* -35.5 3 3 3 3 3

Vln. 310 *mp* +32 3 3 3 3 3

Vln. 311 *mf* 3 3 3 3 3

Vln. 312 *p* *f* 3 3 3 +39 3

Vln. 313 *mf* 7

Vln. 314 *ff* 5 5 7 -32 *fff*

Vln. 315 *mp* 7 +42 *mp*

Vln. 316 *fff* 7 *ff* 7 *ffff*

Vln. 317 *ff* 6 5 *f* +32

Vln. 318 *mf* *mp* 7



Vln. 319 *mf*  $\underline{3}$  7

Vln. 320 *fff*

Vln. 321 *fff* *mf* *mp* 7

Vln. 322 *mf* *mp* +61 +22.5 - - -

Vln. 323 *mf* 5 +29

Vln. 324 *f* *mf* *mp* +45 +39 - - - +7

Vln. 325  $mf$   $f$   $fz$   $mp$   $ff$

Vln. 326  $mf$   $f$   $mp$   $fff$   $mp$   $fz$   $mp$   $fff$   $ff$

Vln. 327  $f$   $sffz$   $mp$

Vln. 328  $fff$

Vln. 329  $mf$   $mp$   $p$

Vln. 331  $mf$   $f$   $mp$

Vln. 332 +19 +32 +32 +61 +39

Violin 1 staff, measures 332-339. Measure 332 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure contains a half note G4, a quarter note A4, and a quarter note B4, all marked with a forte dynamic (*ffz*). Measure 333 is a whole rest. Measure 334 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a mezzo-forte dynamic (*mp*). Measure 335 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a forte dynamic (*fz*). Measure 336 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a forte dynamic (*fz*). Measure 337 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a forte dynamic (*fz*). Measure 338 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a forte dynamic (*fz*). Measure 339 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a forte dynamic (*fz*).

Vln. 334 7 +32 +42 +35.5

Violin 1 staff, measures 334-339. Measure 334 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a forte dynamic (*fz*). Measure 335 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a forte dynamic (*fz*). Measure 336 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a forte dynamic (*fz*). Measure 337 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a forte dynamic (*fz*). Measure 338 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a forte dynamic (*fz*). Measure 339 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a forte dynamic (*fz*).

Vln. 335 +61 +32 +26

Violin 1 staff, measures 335-339. Measure 335 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a forte dynamic (*fz*). Measure 336 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a forte dynamic (*fz*). Measure 337 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a mezzo-forte dynamic (*mf*). Measure 338 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a mezzo-forte dynamic (*mf*). Measure 339 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a mezzo-forte dynamic (*mf*).

Vln. 336 +26

Violin 1 staff, measures 336-339. Measure 336 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a forte dynamic (*f*). Measure 337 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a forte dynamic (*fz*). Measure 338 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a mezzo-forte dynamic (*mf*). Measure 339 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a mezzo-forte dynamic (*mf*).

Vln. 337 7 7

Violin 1 staff, measures 337-339. Measure 337 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a mezzo-forte dynamic (*mf*). Measure 338 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a forte dynamic (*fz*). Measure 339 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a forte dynamic (*fz*).

Vln. 338 +39 +39 +26

Violin 1 staff, measures 338-339. Measure 338 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a forte dynamic (*fz*). Measure 339 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a mezzo-forte dynamic (*mf*). Measure 340 contains a half note G4, a quarter note A4, and a quarter note B4, marked with a forte dynamic (*fz*).

Vln. 339 *f* *ff* *mf* *ff* 7 32 16 7

Vln. 340 *mp* *mf* 5 61 29 39

Vln. 341 *mf* 6 35.5 61 *ff*

Vln. 342 *ff* 32 7 61 *fff* *mf* 5 7

Vln. 344 *mf* 6 39 52 8 *fz*

Vln. 345 *f* 3 39 26 *ff* *fff* 45 42

Violin I (Vln.) parts for String Quartet IV, page 37. The score includes six staves with various musical notations, dynamics, and performance markings.

**Staff 1 (Measures 346-351):** Dynamics include *mp*, *ff*, *mf*, and *mp*. Performance markings include accents and slurs. Rehearsal marks +61 and +42 are indicated.

**Staff 2 (Measures 348-353):** Dynamics include *fff*, *ffff*, *fp*, *ppp*, and *mp*. Performance markings include slurs and accents. Rehearsal marks +16, +26, +19, +35.5, +13, and +29 are indicated.

**Staff 3 (Measures 350-355):** Dynamics include *mf*, *fz*, *pp*, and *p*. Performance markings include slurs and accents. Rehearsal marks +26, +39, +35.5, and +29 are indicated.

**Staff 4 (Measures 352-357):** Dynamics include *f*, *mp*, *p*, and *fz*. Performance markings include slurs and accents. Rehearsal marks +61, +32, and +61 are indicated.

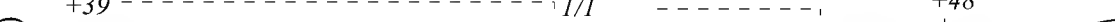
**Staff 5 (Measures 354-359):** Dynamics include *f*, *mf*, *ff*, *mp*, and *mf*. Performance markings include slurs and accents. Rehearsal marks +19, +39, and +39 are indicated.

**Staff 6 (Measures 356-361):** Dynamics include *ff*, *mp*, *pp*, and *ppp*. Performance markings include slurs and accents. Rehearsal marks +61, +45, and +29 are indicated.

Violin I score, measures 357-366. The score is in treble clef with a key signature of one flat. It features various musical notations including notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4. Performance instructions like *ff*, *fz*, *fp*, *mp*, *mf*, *f*, *fff*, *sffz*, and *p* are present. Interval markings such as +35.5, +61, +32, +29, +35.5, +42, -35.5, +10, -23, +10, +39, +26, +16, +26, +16, +61, +26, +45, +42, and +61 are shown above the notes. Measure numbers 357, 358, 359, 360, 362, and 364 are at the start of their respective staves.

Vln.

The musical score for Violin I spans five measures. Measure 366 begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure contains a whole note chord consisting of G4, A4, B-flat4, and C5. This is followed by a half rest. In measure 368, there is a half note G4 with an accent (>) above it. Measure 369 features a quarter rest followed by a dotted quarter note G4. Measure 370 starts with a half rest, followed by two eighth notes: F#4 and E4. Above the staff, measure numbers +52 and +45 are indicated. Below the staff, dynamic markings include *ffff* at the beginning, *f* under measure 369, and crescendo hairpins spanning measures 370 and 371. Fingerings are indicated as [5] for the eighth notes in measure 370 and [7] for the eighth notes in measure 371.

Vln. 


Vln. 

Vln.

370

*p* *fz* *mp* *ff* *mp*

+48 +16 +42

Vln. 

Vln. 

Vln. 373 *mf* *f* 6 6

Vln. 374 *ff* *mp* 5 5

Vln. 375 *mf* *fz* 6 5 5 +61

Vln. 376 *mf* 6 +39 +13 8

Vln. 377 5 *ff* *f* *ff* +29 +48 +26

Vln. 379 *f* *fz* *mp* *p* *pp* *mp* +32 +39 *tr1/1* +39 +29 +29 - 3 3 3 3 5.4



Violin I (Vln.)

381  $mp$   $fz$   $sfz$   $mf$

Violin II (Vln.)

383  $f$   $fff$

Violin III (Vln.)

385  $fz$   $mp$   $ff$   $mf$

Violin I (Vln.)

387  $mf$   $sfz$   $mp$

Violin I (Vln.)

389  $mp$   $f$

Violin I (Vln.)

391  $ff$   $sfz$

Violin I (Vln.)

393 *mf* *fz* *pp* *fff* +13 +19 +45

Violin II (Vln.)

394 *pppp* *ffff* *f* 3 3 3

Violin III (Vln.)

395 *fz* *ff* *mp* 3 3 3

Violin I (Vln.)

396 *mf* 3 3 3 3 3 3

Violin II (Vln.)

397 *ff* *fz* *mf* *fz* *pp* 6 5 10:9 3

Violin III (Vln.)

398 *ffff* *fz* 3

Vln. 399  $\text{sfz}$   $\text{fz}$   $\text{mp}$   $\text{fff}$

+26  
+39  
+35.5  
+32

Vln. 401  $\text{mp}$   $\text{f}$

+42  
+35.5  
+26

Vln. 402  $\text{fff}$

Vln. 403  $\text{ff}$   $\text{f}$

Vln. 404  $\text{mp}$

Vln. 405  $\text{mf}$   $\text{p}$   $\text{ff}$



Vln. 412 *fff* *sffz* *fz* *sfz*

Vln. 413 *Sul D, A, E* *sffz* *sfz* *fz* *fz* *fz*

Vln. 415 *ffff* *sfz* *sffz* *sf* *fff* *ff* *fff*

Vln. 417 *fff* *sfz* *f* *mf* *p* *mf*

Vln. 418 *ffff* *mf* *f* *ff* *fff* *mp*

Vln. 420 *p* *ff* *p* *ff* *p* *fff* *mp*

Tempo and performance markings: *7:4*, *5*, *3*, *8*.

Dynamic markings: *fff*, *sffz*, *sfz*, *fz*, *f*, *mf*, *p*, *ff*, *fff*, *mp*.

Performance instructions: *Sul D, A, E*.

Rehearsal marks: *+61*, *+32*, *-19*, *+45*, *+39*, *+29*, *+32*, *+42*, *+26*, *+13*, *+48*, *+32*, *+61*, *+52*, *+35.5*, *+32*, *+61*, *+26*, *-23*, *+39*, *+19*, *+61*, *+42*, *+16*.

Vln. 422 +39 +61

*p* *fff* *mp*

Vln. 423

*f* *fff* *fz* *fz* *fff*

Vln. 424 +16

*mf* *p* *ffff*

Vln. 425

*ff*

Vln. 426

*mp*

Vln. 427

*f*

Violin I (Vln.)

428 *f* *fff* +26 +61

Violin II (Vln.)

429 *mf*

Violin III (Vln.)

430 *mp* *p*

Violin I (Vln.)

431 *mf* *ff*

Violin II (Vln.)

432 *f* *fff* *detache* *f*

Violin III (Vln.)

434 *mf* *mp* *f*

436 *marcato*

Vln. *f*

438

Vln.

439

Vln.

440

Vln. *mp*

441

Vln. *mf*

442

Vln. *f*



Vln. 443 *mf* *f*

Vln. 444 *mp*

Vln. 445 *fff*

Vln. 446 *ff*

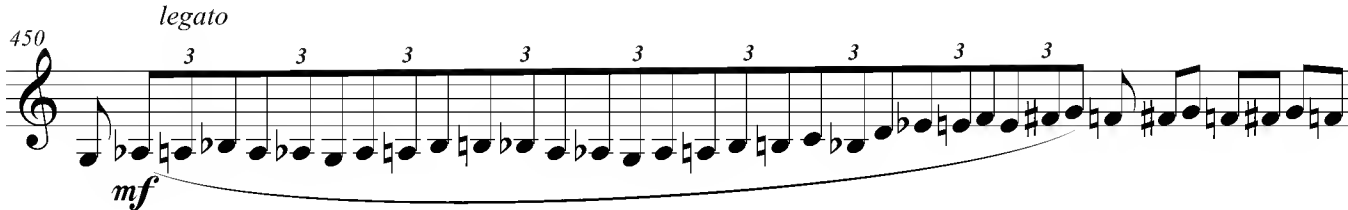
Vln. 447 *f*

Vln. 448 *fff*

Vln. 449 *leggiero*  
*mp*



Vln. 450 *legato*  
*mf*



Vln. 451  
*p*



Vln. 452  
*mf*



Vln. 453  
*fff* *mp*



Vln. 454  
*ff*



*Glissorama* -----

*Sul De A*

Vln. 455 *ff* *fff* *f* *ff*

Vln. 456 *fff* *mf* *f* *ff* *fff* +42 +45 +48

Vln. 457 +26 +39 +39 +61 *ff* *fff* *f* *mf*

Vln. 458 *fz* *mp* *sf* *mf*

Vln. 459 *sf* *sf* *fz* *fz* *sffz*

Vln. 460 *mf* *fz* *fz*

Vln. 461 *mf* *mp* *fff* *p* *ff*

Vln. 462 *f* *fff*

Vln. 463 *sfz* *ff* *sfz*

Vln. 464

Vln. 465 *fz* *mp* *fz* *p*

Vln. 466 *mp* *ffff*

Vln. 467 *mp* *mf* *ff* *mf* *mp* -19

Violin part 467-470. The staff shows a melodic line with various dynamics: *mp*, *mf*, *ff*, *mf*, and *mp*. There are triplets and a 7:4 ratio indicated. A -19 measure rest is shown at the end.

Vln. 468 +19 +32 +26 +16 +19 +32 *f* *fff* *mf*

Violin part 468-471. The staff shows a melodic line with various dynamics: *f*, *fff*, and *mf*. There are triplets and measure rests indicated.

Vln. 469 +48 +32 +29 *mf* *ff* *mp*

Violin part 469-472. The staff shows a melodic line with various dynamics: *mf*, *ff*, and *mp*. There are triplets and measure rests indicated.

Vln. 470 *f* *fff* *spiccato volante*

Violin part 470-473. The staff shows a melodic line with various dynamics: *f*, *fff*, and *spiccato volante*. There are triplets and measure rests indicated.

Vln. 471 *ff* *fz* *mp*

Violin part 471-474. The staff shows a melodic line with various dynamics: *ff*, *fz*, and *mp*. There are triplets and measure rests indicated.

Vln. 472 *mf* *p* *fz*

Violin part 472-475. The staff shows a melodic line with various dynamics: *mf*, *p*, and *fz*. There are triplets and measure rests indicated.

Vln. 473 *p*

Vln. 474 *mp*

Vln. 475 *fz* *mp* *sfz* *sffz* *fz* *sf*

Vln. 476 *ffff*

Vln. 477 *ff* *mf* *fff* *p*

Vln. 479 *fff* *f* *mf* *fff* *1/1*

Vln. 481  $+39$   $+42$   $+32$   $+29$   $+32$   $1/1$   $+35.5$   $-39$   $+16$   
*p* *ffff* *mf*

Vln. 483  $+26$   $+29$   $+42$   $+35.5$   $+61$   $+61$   $+32$   $+48$   
*fff* *ff* *f* *pp* *fp* *ffff*

Vln. 485  $3$   $3$   $3$   $3$   $3$   $3$   $3$   $3$   $3$   $3$   
*mp*

Vln. 486  $3$   $3$   $3$   $3$   $3$   $3$   
*mf*

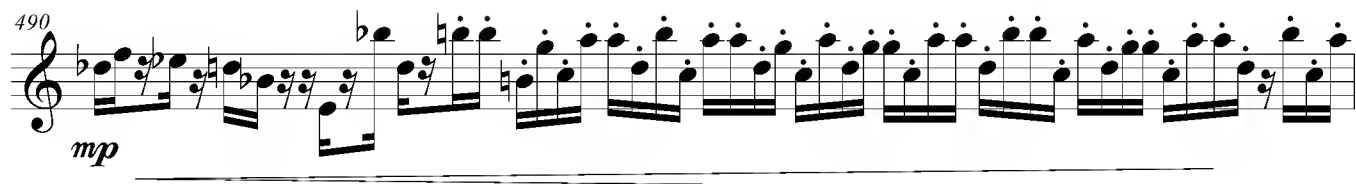
Vln. 487  $+35.5$   $+32$   
*fff*

Vln. 488 *sffz sfz sfz*


Vln. <sup>489</sup>  
*fz* *pp*



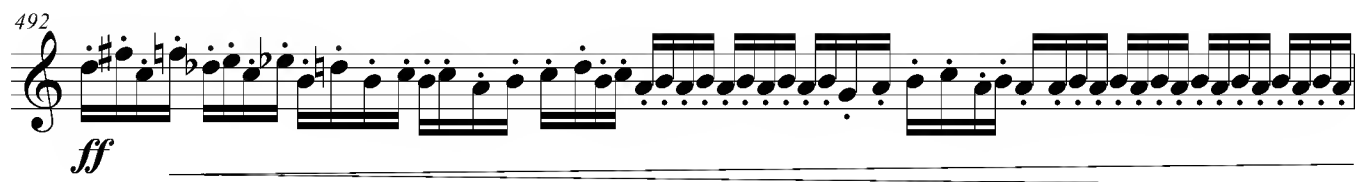
Vln. <sup>490</sup>  
*mp*



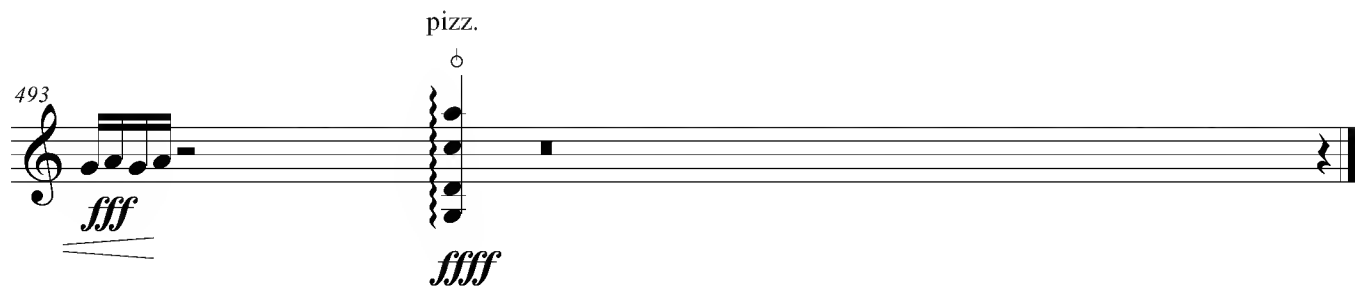
Vln. <sup>491</sup>  
*mf*



Vln. <sup>492</sup>  
*ff*



Vln. <sup>493</sup>  
*fff* *ffff* pizz.





## String Quartet IV

Irrational

Peter Thoegersen

no cents values necessary; please refer to legend

Moderato ♩ = 97.1

Viola 16 > 10 edo

*Sul Pont.* *Sul Tasto* *Sul Pont.* *Sul Tasto* 3 5:2

*ff* *mp* *f* *mf*

*ord. marcato* *Sul Tasto* *Sul G* 13:8

*fff* *mp*

*Sul Pont.* *Sul D* *Gliss-Portamento* *Sul Tasto*

*mf* 21:16 *ff* *p*

*ord.*

*f* 34:32 *ff*

55♩ : 48♩

*mf* *f* *fz* *mp* *ff* *mp* *ff* *mp* *mf* *fff*

*agitato* 89:96

*Sul A* *jete* *Sul A e D marcato*

Vla. 11

mf fff f mp

Detailed description: This musical staff for Violoncello (Vla.) begins at measure 11. It features a melodic line with many grace notes, indicated by the instruction 'agitato'. The dynamics start at mezzo-forte (mf), reach fortissimo (fff) around measure 14, then decrease to forte (f) and mezzo-piano (mp) by measure 17. The staff ends with a double bar line and a repeat sign.

144:128

Vla. 14

f ff mp

Detailed description: This musical staff for Violoncello (Vla.) begins at measure 14. It contains a series of eighth notes with grace notes. The dynamics start at forte (f), increase to fortissimo (ff) around measure 16, and then decrease to mezzo-piano (mp) by measure 18. The staff ends with a double bar line and a repeat sign.

Vla. 16

mf f fff ff mf

Detailed description: This musical staff for Violoncello (Vla.) begins at measure 16. It features a melodic line with many grace notes. The dynamics start at mezzo-forte (mf), increase to forte (f) and fortissimo (fff), then decrease to fortissimo (ff) and mezzo-forte (mf) by measure 20. The staff ends with a double bar line and a repeat sign.

Vla. 19

p fz p ff sfz ffff

Detailed description: This musical staff for Violoncello (Vla.) begins at measure 19. It features a melodic line with many grace notes. The dynamics start at piano (p), increase to fortissimo (ff), then decrease to piano (p) and fortissimo (ff), and finally to fortissimo (fff) by measure 23. The staff ends with a double bar line and a repeat sign.

*cantabile* *a deux*

Vla. 22

mf f mf

Detailed description: This musical staff for Violoncello (Vla.) begins at measure 22. It features a melodic line with many grace notes. The dynamics start at mezzo-forte (mf), increase to forte (f), and then decrease to mezzo-forte (mf) by measure 24. The staff ends with a double bar line and a repeat sign.

Vla. 25

mp mf

Detailed description: This musical staff for Violoncello (Vla.) begins at measure 25. It features a melodic line with many grace notes. The dynamics start at mezzo-piano (mp) and increase to mezzo-forte (mf) by measure 27. The staff ends with a double bar line and a repeat sign.

Vla. 27 *f* *mf*

Vla. 29 *ff*

Vla. 31 *f*

Vla. 33 *fz* *mp*

Vla. 35 *ff* *fff* *f* left hand pizz

Vla. 37 *mp* *fp*

Vla. 39 *p* *fz*

Vla. 41 *fz*

Vla. *Sul G, D, A* 43 *fff* *sffz*

Vla. 45 *mp* *mp*

Vla. 47

Vla. 49 *ff* *fz* *fz*

Vla. 51 *ff* *f* *ff*

Vla. 53 *mf* *mp*

Vla. 55 *ppp*

Vla. 57 *mf* *p*

Vla. 59 *Sul G* *Sul C* *Sul C e G* *mf* *sfz* *sfz*

Vla. 61 *mp* *mf* *f*

Vla. 63 *ff*

Vla. 65 *fff*

Vla. 67 *ff*

Vla. 69 *f* *pp*

Vla. 71 *ppp* left hand pizz

Vla. 73 *ff* *f*

The musical score for the Viola part in String Quartet IV, measures 63-73, is written in 3/4 time. The key signature has one flat (B-flat). The score includes the following measures and details:

- Measure 63:** Starts with a 7-measure rest, followed by a 6-measure rest, then a series of eighth and sixteenth notes. Dynamics: *ff*.
- Measure 65:** Continues the melodic line with eighth and sixteenth notes. Dynamics: *fff*.
- Measure 67:** Features a 7-measure rest, followed by a series of eighth and sixteenth notes. Dynamics: *ff*.
- Measure 69:** Starts with a 6-measure rest, followed by a series of eighth and sixteenth notes. Dynamics: *f*. A 6-measure rest follows, then a series of eighth and sixteenth notes. Dynamics: *pp*.
- Measure 71:** Starts with a 6-measure rest, followed by a series of eighth and sixteenth notes. Dynamics: *ppp*. A 5-measure rest follows, then a series of eighth and sixteenth notes. Dynamics: *ppp*. The text "left hand pizz" is written above the staff.
- Measure 73:** Starts with a 5-measure rest, followed by a series of eighth and sixteenth notes. Dynamics: *f*. A 5-measure rest follows, then a series of eighth and sixteenth notes. Dynamics: *f*.

75 Vla. *Sul G e D* **fff**

77 Vla. *Sul C, G, D* **fff** **f**

79 Vla. **mp**

81 Vla. *Sul G e D* **f** **ff** **mf**

83 Vla. **fff** **mp**

85 Vla. *left hand pizz* **mf** **fz** **ff** *Sul G e D*

Vla. 87 *mp* *p* *fz* *pp*

Vla. 89 *f* *ff* *fz* *mp* *Sul A e D*

Vla. 91 *mf* *fp* *p* *pp*

Vla. 93 *p* *fff* *fff*

Vla. 95 *mp* *mf*

Vla. 97 *fz* *mp* *mf*



Vla. 99 *mf* *mp*

Vla. 101 *mp* *f* *Sul C e G* *left hand pizz* 5

Vla. 103 *fff* *Sul C, G, D* 3 *sffz* *sffz*

Vla. 105 *ff* *f* *mp* *fff*

Vla. 107 *f* *fz* *fff*

Vla. 109 *fff* *Sul C, G, D* 3

Vla. 111 *ffff* *tr*

Vla. 113 *p* *fz* *fz* *mp*

Vla. 115 *p* *fz* *p*

Vla. 117 *f* 6

Vla. 119 *ff* *Sul G, D, A*

Vla. 121 *ff* 7 7

The musical score for the Viola part in String Quartet IV, measures 111-121, is written in 3/4 time. The key signature has one flat (B-flat). The score includes the following details:

- Measure 111:** Starts with a *ffff* dynamic. The first half of the measure contains a triplet of eighth notes (B-flat, A, G) followed by a quarter note (F). The second half contains a triplet of eighth notes (E, D, C) followed by a quarter note (B). A trill (*tr*) is marked over the first half of the measure.
- Measure 113:** Starts with a *p* dynamic. The first half contains a half note (B-flat) followed by a quarter note (A). The second half contains a half note (G) followed by a quarter note (F). Dynamics *fz* and *fz* are marked under the first and second halves respectively. A *mp* dynamic is marked at the end of the measure.
- Measure 115:** Starts with a *p* dynamic. The first half contains a half note (B-flat) followed by a quarter note (A). The second half contains a half note (G) followed by a quarter note (F). Dynamics *fz* and *p* are marked under the first and second halves respectively.
- Measure 117:** Starts with a *f* dynamic. The first half contains a half note (B-flat) followed by a quarter note (A). The second half contains a half note (G) followed by a quarter note (F). A sixteenth note (E) is marked at the end of the measure.
- Measure 119:** Starts with a *ff* dynamic. The first half contains a half note (B-flat) followed by a quarter note (A). The second half contains a half note (G) followed by a quarter note (F). The instruction *Sul G, D, A* is written above the staff.
- Measure 121:** Starts with a *ff* dynamic. The first half contains a half note (B-flat) followed by a quarter note (A). The second half contains a half note (G) followed by a quarter note (F). Dynamics *ff* and *ff* are marked under the first and second halves respectively.

*Sul G, D, A*

Vla. 123 *ff* *fz* *fff* *Sul G e D*

Vla. 125 *f* *fz* *sf* *sfz* *mp*

Vla. 127 *mf* *pp*

Vla. 129 *mf* *mp* *p* *sfz*

Vla. 131 *f* *mf* *tr*

Vla. 133 *ff* *mf* *f*

Vla. 135 *ff* *mf*

Vla. 137 *p* *f* *p* *mf* *p*

Vla. 139 *fff* *mf*

Vla. 141 *mp*

Vla. 143 *mf* *ff*

Vla. 145 *mf* *mp* *fp* *fz*

*Sul G, D, A*

Vla. 147 *sfz* *pp* *ff* *mf* *ff*

Vla. 149 *f* *mf* *ffff* *mp* *mp* *mf*

Vla. 151 *p* *mp* *fz*

Vla. 153 *f* *mf*

Vla. 155 *mp* *ff* *fff* *Sul A e D*

Vla. 157 *f* *fz* *Sul G e D*

*Sul A e D*

Vla. 159 *mf* *f*

Vla. 161 *mf* *mp*


Vla. 163 *mf* *f*

Vla. 165 *p* *ff*

Vla. 167 *f*

Vla. 169 *fff*

Vla. 171 *ff*



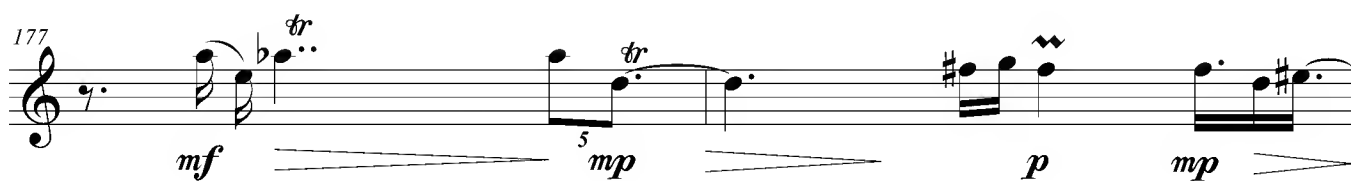
Vla. 173 *f*



Vla. 175 *mf* *p*



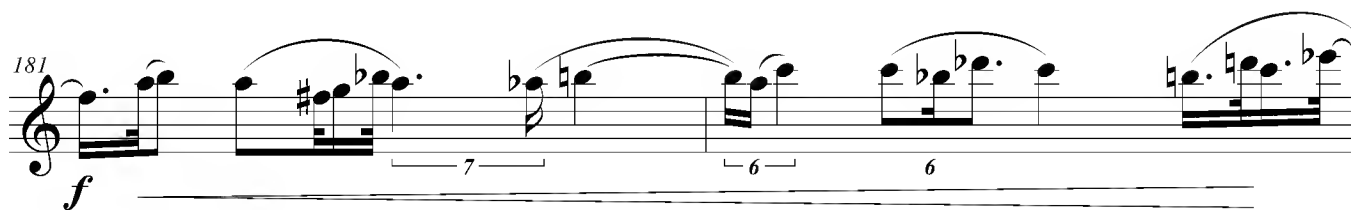
Vla. 177 *mf* *mp* *p* *mp*



Vla. 179 *mf* *mf*



Vla. 181 *f*



Vla. 183 *p* *f* *mp* 6

Vla. 185 *fff* *mp* *p*

Vla. 187 *pp* *mp*

Vla. 189 *f* *ffff* 6

Vla. 191 *mf* *p* *pppp* 7

Vla. 193 *f* 3



Vla. 195 *p* *mf*

195 6 5

This system shows measures 195 to 200 for the Viola. It begins with a piano (*p*) dynamic and a slur over measures 195-197. A sixteenth-note triplet (labeled '6') and a sixteenth-note pair (labeled '5') are indicated. The dynamic shifts to mezzo-forte (*mf*) at measure 198, with a crescendo hairpin leading to measure 200.

Vla. 197 *pp* *fz* *ff*

197 7

This system shows measures 197 to 202 for the Viola. It starts with a pianissimo (*pp*) dynamic and a slur over measures 197-200. A sixteenth-note triplet (labeled '7') is indicated. The dynamic increases to fortissimo (*ff*) by measure 202, with a fortissimo crescendo hairpin starting at measure 200.

Vla. 199 *mf*

199 3 5 7

This system shows measures 199 to 204 for the Viola. It begins with a mezzo-forte (*mf*) dynamic and a slur over measures 199-201. A triplet of eighth notes (labeled '3') is indicated. The dynamic remains *mf* through measure 204.

Vla. 201 *tr*

201 5

This system shows measures 201 to 206 for the Viola. It begins with a slur over measures 201-203. A trill (labeled 'tr') is indicated in measure 203. The dynamic remains *mf* through measure 206.

Vla. 203 *ff*

203

This system shows measures 203 to 208 for the Viola. It begins with a fortissimo (*ff*) dynamic and a slur over measures 203-206. A fortissimo crescendo hairpin is present. The dynamic remains *ff* through measure 208.

Vla. 205 *fff*

205 7 7 5

This system shows measures 205 to 210 for the Viola. It begins with a fortissimo (*fff*) dynamic and a slur over measures 205-208. A fortissimo crescendo hairpin is present. The dynamic remains *fff* through measure 210.

Vla. 207 *mf* *f* *mp*

207 208 209 210

This system contains measures 207 to 210 for the Viola. Measure 207 starts with a half note G2, followed by a dotted half note F2, and a half note E2. Measure 208 has a half note D2, a dotted half note C2, and a half note B1. Measure 209 has a half note A1, a dotted half note G1, and a half note F1. Measure 210 has a half note E1, a dotted half note D1, and a half note C1. Dynamics are *mf* at the start, *f* in measure 208, and *mp* at the end. There are slurs over measures 207-208 and 209-210. A 7-measure rest is indicated below measure 208.

Vla. 209 *mf* *fff*

209 210 211 212

This system contains measures 209 to 212 for the Viola. Measure 209 has a half note G2, a dotted half note F2, and a half note E2. Measure 210 has a half note D2, a dotted half note C2, and a half note B1. Measure 211 has a half note A1, a dotted half note G1, and a half note F1. Measure 212 has a half note E1, a dotted half note D1, and a half note C1. Dynamics are *mf* at the start and *fff* at the end. There are slurs over measures 209-210 and 211-212. A 3-measure rest is indicated below measure 210.

Vla. 211 *mp* *fff*

211 212 213 214

This system contains measures 211 to 214 for the Viola. Measure 211 has a half note G2, a dotted half note F2, and a half note E2. Measure 212 has a half note D2, a dotted half note C2, and a half note B1. Measure 213 has a half note A1, a dotted half note G1, and a half note F1. Measure 214 has a half note E1, a dotted half note D1, and a half note C1. Dynamics are *mp* at the start and *fff* at the end. There are slurs over measures 211-212 and 213-214. 5-measure rests are indicated below measures 212 and 213.

Vla. 213 *ff*

213 214 215 216

This system contains measures 213 to 216 for the Viola. Measure 213 has a half note G2, a dotted half note F2, and a half note E2. Measure 214 has a half note D2, a dotted half note C2, and a half note B1. Measure 215 has a half note A1, a dotted half note G1, and a half note F1. Measure 216 has a half note E1, a dotted half note D1, and a half note C1. Dynamics are *ff* at the start. There are slurs over measures 213-214 and 215-216. 6-measure and 7-measure rests are indicated below measures 214 and 215 respectively.

Vla. 215 *mf*

215 216 217 218

This system contains measures 215 to 218 for the Viola. Measure 215 has a half note G2, a dotted half note F2, and a half note E2. Measure 216 has a half note D2, a dotted half note C2, and a half note B1. Measure 217 has a half note A1, a dotted half note G1, and a half note F1. Measure 218 has a half note E1, a dotted half note D1, and a half note C1. Dynamics are *mf* at the start. There are slurs over measures 215-216 and 217-218. A 5-measure rest is indicated below measure 216.

Vla. 217 *marcato* *Spiccato* *f* *ff*

217 218 219 220

This system contains measures 217 to 220 for the Viola. Measure 217 has a half note G2, a dotted half note F2, and a half note E2. Measure 218 has a half note D2, a dotted half note C2, and a half note B1. Measure 219 has a half note A1, a dotted half note G1, and a half note F1. Measure 220 has a half note E1, a dotted half note D1, and a half note C1. Dynamics are *f* at the start, *ff* at the end. There are slurs over measures 217-218 and 219-220. A 7-measure rest is indicated below measure 217. A 5-measure rest is indicated below measure 219.

Vla. 219 *mp* *ff* *mf*

Vla. 221 *ffff*

Vla. 223 *f* *mf*

*staccatissimo*

Vla. 225 *mp* *f*

Vla. 227 *mf*

Vla. 229 *sffz* *mp* *f*

Vla. 231 *mf* *f* *mp* *fff* *tr*

Vla. 233 *f* *mf* *p*

Vla. 235 *p* *ff*

Vla. 237 *mp* *mf* *ff*

Vla. 239 *f* *f*

Vla. 241 *mf*

243

Vla. *mf* *f*

245

Vla. *ff* *mp*

247

Vla. *mf*

249

Vla. *mf* *ff*

251

Vla. *mf* *sfz*

253

Vla. *p* *mf*

243

Vla. *mf* *f*

245

Vla. *ff* *mp*

247

Vla. *mf*

249

Vla. *mf* *ff*

251

Vla. *mf* *sfz*

253

Vla. *p* *mf*

Vla. 255 *f* *mf*

Vla. 257 *f* *ff* *fz* *sfz*

Vla. 259 *fff*

Vla. 261 *mp* *fff* *mp* *fz* *p*

Vla. 263 *mp* *f* *fz*

Vla. 265 *sfz* *f* *fff*

Vla. 267

*fff* *f* *fff*

Vla. 269

*Sul G e D*

*Sul Pont.*  
*Sul C e G*

*fff* *fff* niente

**Prestissimo** ♩ = 184.5

no cents numbers needed; please see legend

Vla. 271

*ord.* *legato*

*pp* *f* *mp*

Vla. 272

*mp* *f*

Vla. 273

*Spiccato*

*ff*

Vla. 274

*f*

*legato*

Vla. 275 *f* *p*

Vla. 276 *mp* *fz* *fz* *mf*

Vla. 277 *f*

Vla. 278 *ff* *mp*

Vla. 279 *f*

Vla. 280 *fff*

The musical score for the Viola (Vla.) part consists of six staves, numbered 275 to 280. The first four staves (275-278) are in bass clef, and the last two (279-280) are in treble clef. The key signature has one sharp (F#). The score includes various dynamic markings: *f* (forte), *p* (piano), *mp* (mezzo-piano), *fz* (forzando), *mf* (mezzo-forte), *ff* (fortissimo), and *fff* (fortississimo). Articulation includes a *legato* marking over measures 275-276 and accents (>) over many notes in measures 279 and 280. Slurs are used to group notes in measures 275, 276, 277, 278, and 279. The score ends with a double bar line at the end of measure 280.



Vla. 281 *mp* *p*

Violoncello part, measures 281-282. The staff shows a melodic line with slurs and dynamic markings *mp* and *p*.

Vla. 282 *pp* *mp*

Violoncello part, measures 282-283. The staff shows a melodic line with slurs and dynamic markings *pp* and *mp*.

Vla. 283 *f*

Violoncello part, measures 283-284. The staff shows a melodic line with slurs and dynamic marking *f*.

Vla. 284 *fff* *fffz*

Violoncello part, measures 284-285. The staff shows a melodic line with slurs and dynamic markings *fff* and *fffz*.

Vla. 285 *mp* *ff* *mf*

Violoncello part, measures 285-286. The staff shows a melodic line with slurs, a 7:6 ratio, and dynamic markings *mp*, *ff*, and *mf*.

Vla. 287 *fz* *p* *fff* *fz* *ff* *mf*

Violoncello part, measures 287-288. The staff shows a melodic line with slurs, triplets, and dynamic markings *fz*, *p*, *fff*, *fz*, *ff*, and *mf*.

Vla. 289 *mf*

Vla. 291 *mp*

Vla. 293 *marcato*  
*ff*

Vla. 295 *Sul G e D*  
*fff*

Vla. 297 *Sul A e D* *Sul G e D*  
*ff* *mf*

Vla. 299 *f* *mf*

The musical score for the Viola part of String Quartet IV, measures 289-299, is presented in six systems. The notation is in bass clef with a key signature of one sharp (F#). The dynamics and articulations are as follows:

- Measure 289: *mf*, slurs over eighth notes.
- Measure 291: *mp*, slurs over eighth notes.
- Measure 293: *marcato*, *ff*, staccato eighth notes.
- Measure 295: *Sul G e D*, *fff*, accented eighth notes.
- Measure 297: *Sul A e D*, *Sul G e D*, *ff* and *mf*, triplets of eighth notes.
- Measure 299: *f* and *mf*, triplets of eighth notes.

Vla. 301 *fz* *f* *mf* *fz* *fz* *fz*

Vla. 303 *fz* *fff* *mf* *mp*

Vla. 305 *mf* *sfz* *mf* *mp*

Vla. 307 *f* *ff*

Vla. 309 *mf* *mp* *fz*

Vla. 311 *ff* *mf*

Vla. 313 *ff* *p*

Vla. 315 *f* *sfz* *f*

Vla. *a deux* 317 *mp* *mf* *mp*

Vla. 319 *Sul A e D* *mf* *mp*

Vla. 321 *f* *mf* *fz* *sfz*

Vla. 323 *pizz.* *fff* *fff*

Vla. 325 pizz. *ff*

Vla. 327 *f* *fz* *sf fz*

Vla. 329 *f* *ffff*

Vla. 331 *f* *ff* *fff* snap fingerboard

Vla. 333 *ff* *f* *fffz* *3*

Vla. 335 *ff* *fff* *ff* gliss down quasi guitarra

pizz.

Vla. 337

*ffff*

Vla. 339

*ffff*

*ff*

Vla. 341

*fz*

*fz*

Vla. 343

*sf*

*sf*

*f*

Vla. 345

*sfz*

*fz*

Vla. 347

*fz*

*fz*

*quasi guitarra*  
*let string RING*

*play these pizz chords as sloppy as they appear--loosely!*

*quasi guitarra*

*pizz.*

*Sul G, D, A*

*gliss down*

Vla. 349

Vla. 351

Vla. 353

*with fleshy parts of fingers*

Vla. 355

*quasi guitarra*

Vla. 357

Vla. 359

*pizz.*

361

Vla.

*ff* *ffff*

363

Vla.

*mf* *gliss down* *with fleshy parts of fingers* *mf* *mp* *ff*

365

Vla.

*f* *ff* *fff*

367

Vla.

*f* *ff* *fff* *mf* *mp* (3)

369

Vla.

*mp* *ff* *f* *ff*

371

Vla.

*fff* (3) *fffz*

Detailed description of the musical score: The score is for the Viola part of String Quartet IV, measures 361 to 371. The key signature has one flat (B-flat), and the time signature is 3/4. Measure 361 starts with a forte (ff) dynamic and a pizzicato (pizz.) instruction. It features a series of chords and a crescendo leading to fortissimo (ffff) in measure 362. Measure 363 begins with mezzo-forte (mf), includes a glissando down instruction, and a performance instruction 'with fleshy parts of fingers'. Dynamics range from mf to mp and then to ff. Measure 365 starts with f, moves to ff, and ends with fff. Measure 367 begins with f, moves to ff and fff, then to mf and ends with a triplet of mp. Measure 369 starts with mp, moves to ff, then f, and ends with ff. Measure 371 begins with fff, includes a triplet, and ends with fffz.



Vla. 373 *pizz.*  
*f sfz ff sfz*

Vla. 375  
*fz sfz sfz fz sffz*  
*quasi guitarra*

Vla. 377  
*fz sfz fz sfz*

Vla. 379 *crescendo arpeggio*  
*sffz sfz sf sfz*

Vla. 381  
*sfz fz sfz sfz*

Vla. 383  
*ffff fff ff*

Vla. 385

*fz fz fz*

Vla. 387

*fz sfz sfz mf*

Vla. 389

*quasi guitarra pizz.*

*fff < f*

Vla. 391

*arco*

*ff mp*

Vla. 393

*mf mp*

Vla. 395

*p fz ff f ff p*

Vla. 397 *mf* *f* *Sul G e D*

Vla. 399 *mp* *pp* *ppp*

Vla. 401 *mp* *fz* *p* *ff* *Sul A e D*

Vla. 403 *ff* *mf* *ppp*

Vla. 405 *ff* *f* *fff* *pizz.*

Vla. 407 *ff* *f* *fff* *ff* *fz* *fffz* *sf*

*quasi guitarra*

409 *pizz. tremolo*

Vla. *mp* *ff* *mf* *ff*

411 *fff* *ff* *f* *fz*

413 *ff* *fz* *sfz*

*arco*

415 *mp* *legato*

*Sul G, D, A*

Vla. *mp* *fz* *sfz* *fff*

*Sul A e D*

419 *ff*

**Primo Tempo****Moderato** ♩ = 97.1

Vla. 16 edo

420 *f* 9:8

Vla. 422 11:8 *ff* 13:8

Vla. 424 *fff* 17:16 19:16

*Spiccato*

Vla. 426 *mf* 14 *sfz* 6 *mp*

Vla. 428 *p* 6 *mf* 9 *mp*

Vla. 430 *mf* *f*

*agitato*  
*jete*

Vla. 432

*mf* 13

Vla. 434

*f* 13 *mp* 5 *fz*

Vla. 436

*mf* 13 7 14

Vla. 438

*ff*

Vla. 440

*mf* 10 9 *f*

Vla. 442

*mp* *p* 5 *fz* *sfz* *mp*

Vla. 444 *pp* 10 *p* *mp* 7

Vla. 446 *f* 15 *jete* 13

Vla. 448 *ff* *ffff*

Vla. 450 *mf* *ff* *f* *mf* *mp* *tr* 3

Vla. 452 *p* *fff* 3

Vla. 454 *mp* 5 5

Vla. 456 *f* *mp* 3 3

Vla. 458 *fz* *p* *f* 3

Vla. 460 *mf* 3 5

Vla. 462 *f* 6 5 5 5 5 3 *mf*

Vla. 464 *f* 3 *fz* *fff* 9:7

Vla. 466 *sfz* *mf* *fz* *sfz* *mf* *gliss into harmonic*



468

Vla.

*ff* *mf* *fz* *ff*

470

Vla.

*fff* *f* *fz* *sfz* *ff*

472

Vla.

*p* *mp* *p* *pp*

474

Vla.

*mp* *mf* *fz*

*Sul Pont.*

476

Vla.

*ff* *mf*

478 *Sul Tasto*

Vla.

*p* *pp* *mp* *mf*

*ord.*

Vla. 480 *mf* 5 *mp* 6 7 7 6 6

Vla. 482 *mf* 6:4 *f* 7 5

Vla. 484 *mp* *Sul C, G, D* *fz* *sf* *sfz*

Vla. 486 *mf* 3

Vla. 488 *fz* *mp* 3 *f* *mf* 3

Vla. 490 *mf* 3 *ff* 13♭:12♭ 3 *f*

492

Vla.

*f* *mf*

494

Vla.

*mp* *f*

496

Vla.

*ff* *p* *fff*

498

Vla.

*ff* *fz* *ff* *sfz* *sfz* *fz*

500

Vla.

*Sul Pont.*

*f* *f* *ff*

502

Vla.

*mf* *mf* *mf*

504

Vla.

*mf* *mp* *fz* *ff*

5 7:4 3

506

Vla.

*fff* *mp*

3

508

Vla.

*p* *f*

5 3

510

Vla.

*f* *mf* *mp*

5 3 3

512

Vla.

*fz* *f* *mp* *fp* *pp* *mp*

5 3 3

514


Vla.

*fff* *fff*

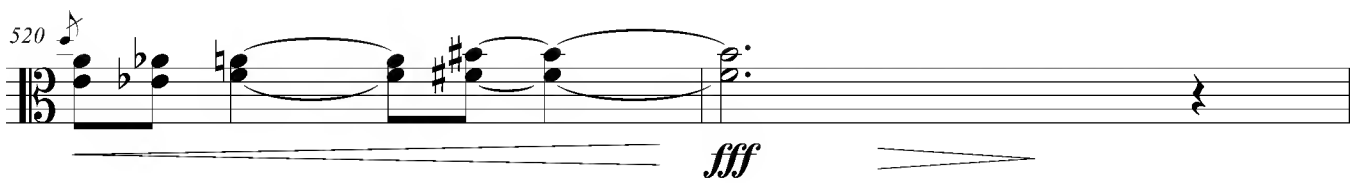
Vla. 516 *f*



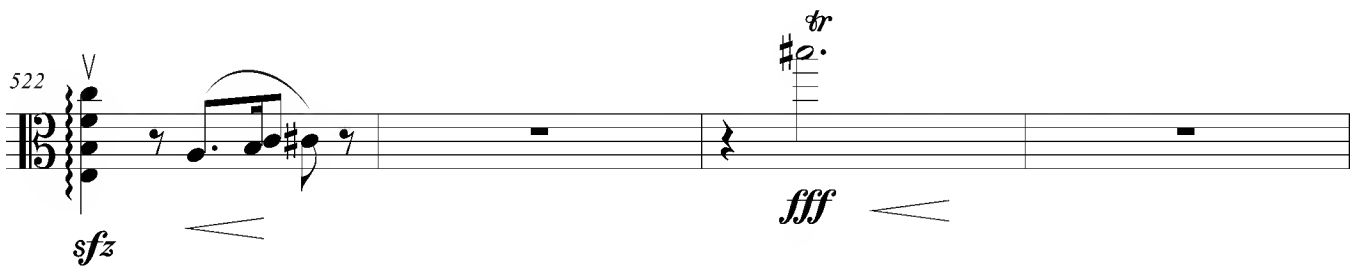
Vla. 518



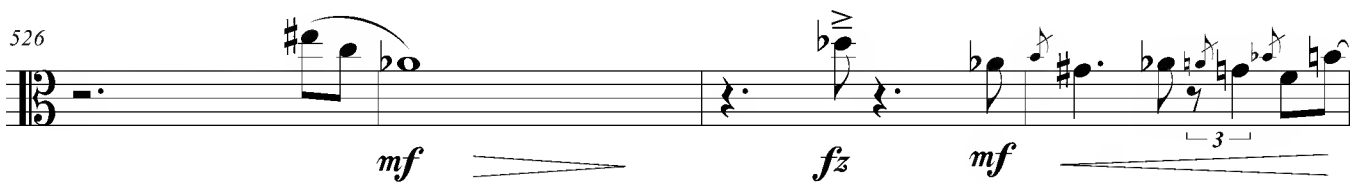
Vla. 520 *fff*



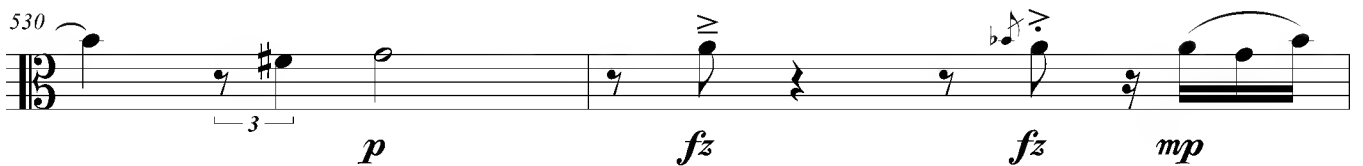
Vla. 522 *sfz* *fff*



Vla. 526 *mf* *fz* *mf*



Vla. 530 *p* *fz* *fz* *mp*



Vla. 532

*ff* *fff*

Vla. 534

*f* *mf*

Vla. 536

*ff* *ff* *fff*

Vla. 538

*p* *mp*

Vla. 540

*mf* *f*

Vla. 542

*mf* *ffff* *fz* *mp*

Vla. 544

*mp* *ff*

Vla. 546

*ff* *f*

Vla. 548

*mf* *f*

Vla. 550

*ff* *f*

Vla. 552

*fff* *f*

Vla. 554

*f* *f*

Vla. 556 *f*

Vla. 558 *ff* *fz* *sfz*

Vla. 560 *mf* *f*

Vla. 562 *mf* *ff*

Vla. 564 *f* *ff*

Vla. 566 *mf* *fff*



568

Vla.

*mp* *mf*

570

Vla.

*f* *mf*

572

Vla.

*ff*

574

Vla.

*f* *5/4* *3* *fff*

576

Vla.

*mp* *mf*

578

Vla.

*ff* *3* *7:4* *7:4*

Vla. 580

*f* *ff* *mf* *fz* *mf*

Vla. 582

*mf* *fz* *f*

Vla. 584

*mf* *ff* *mf*

Vla. 586

*f* *mf* *mp*

Vla. 588

*f* *mf* *mp*

Vla. 590

*f* *ff* *f*

Vla. 592

*fz* *ff* *f*

Vla. 596

*mf* *mp*

Vla. 600

*p* *ff* *f*

Vla. 602

*mf* *ff*

Vla. 604

*mf*

Vla. 606

*mp*

Vla. 608

*f* *mp*

Vla. 610

*mf* *mp*

Vla. 612

*f* *sfz*

Vla. 614

*fz* *ff*

Vla. 616

*sffz* *ff*

Vla. 618

*mp* *fz*

Vla. 620

*f* *ff* *mf*

Vla. 622

*p* *mf*

Vla. 624

*p*

Vla. 626

*mf* *fz*

Vla. 628

*mf* *mp* *fz* *sffz*

Vla. 630

*ff* *mp*

Vla. 632

*ff* *p* *mf* *ff*

Vla. 634

*mp* *mf* *p* *f*

Vla. 636

*ff* *f* *sfz* *mf*

Vla. 638

*f* *mf* *f* *ff*

Vla. 640

*mp* *fz* *mf* *fz*

Vla. 642

*mp* *fz* *fz* *fz* *sfz* *sfz*

Vla. 643 *ffff* 3

Vla. 645 *p* *ff* *mf* *mp* 3

Vla. 647 *mf* 3

Vla. 649 *sfz* *mf* *fz* *fff* V

Vla. 651 *ff* *f* 7:4 3 *tr*

Vla. 653 *mf* *p* *ff* *fp* *pp*

Vla. 655

*fz* *ff* *mf*

Vla. 657

*mp* *mp*

Vla. 659

*ff* 7:4 9:8 5:4 6:4

Vla. 660

*fff* *f* *ff* *fz*

Vla. 663

*f* *mf* *fz*

Vla. 665

*f* *mf* *fz*



Vla. 667

*fff* *sfz*

Vla. 669

*fff*

Vla. 671

*fz* *sfz* *mf* *f*

Vla. 673

*mf* *fff*

Vla. 675

*mf* *ff*

Vla. 677

*p* *mf* *pp*

Vla. 679 *mf*

Vla. 681 *f* *mf*

Vla. 683 *mf* *mp*

Vla. 685 *mf* *fff* *ff*

Vla. 687 *fffz* *ff* *f*

Vla. 689 *mf* *mp* *fff*

Vla. 691 *tr*  
*mf* 5 *ff* 7 *sfz*

Vla. 693 *mp* *ff*

Vla. 695 *mf*

Vla. 697 *fff* *ffff* *mp*

Vla. 699 *mp* 5 7

Vla. 701 *f* *ff* *mf*

Vla. 703

Vla. 707

Vla. 711

Vla. 715

Vla. 719

Vla. 723

725

Vla.

*p* *fff* *f*

727

Vla.

*fz* *sfz*

729

Vla.

*f* *fff*

731

Vla.

*ff* *fff*

*al tallone*

733

Vla.

*fff*

735

Vla.

*fff*

Vla. 737

Vla. 739

*mp* *mf* *mp*

Vla. 741

*f*

Vla. 743

*mf* *ffff*

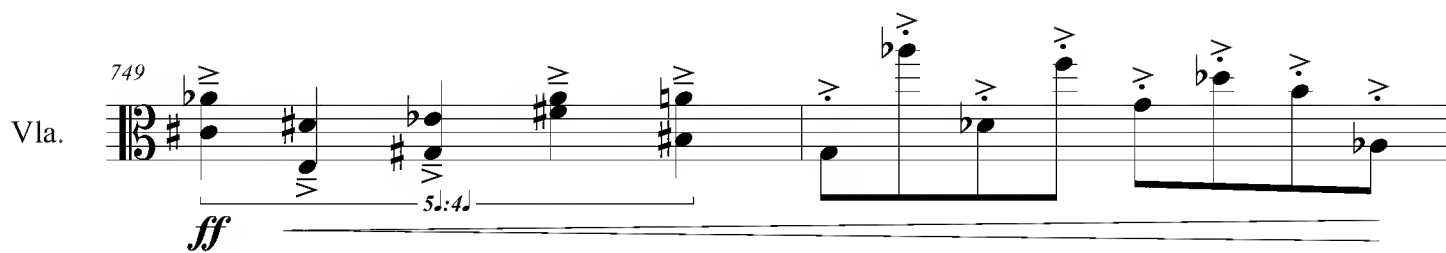
Vla. 745

*fff* *mf*

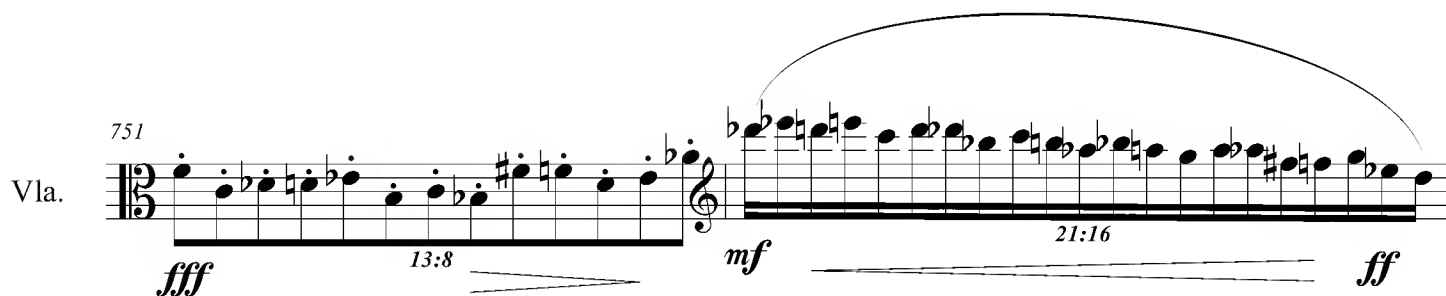
Vla. 747

*f*

Vla. 749 *ff* 5:4



Vla. 751 *fff* 13:8 *mf* 21:16 *ff*



Vla. *Spiccato* 753 *mp* *jete* 34:32 *ff*



Vla. *secco* 754 *f*



Vla. 756 *fff* *mp* 7 *f*



Vla. 758 *mf* *f* 7



760

Vla.

*ff*

762

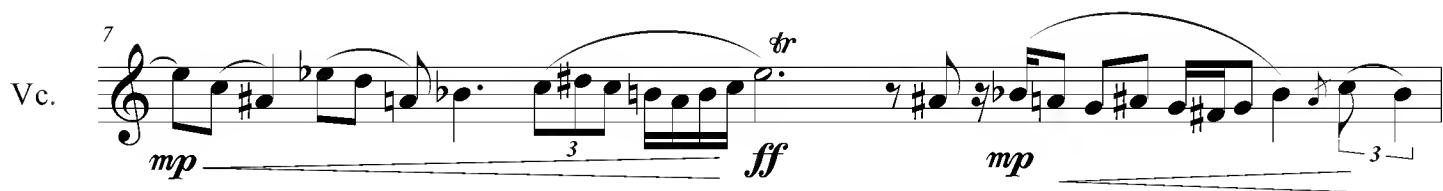
Vla.

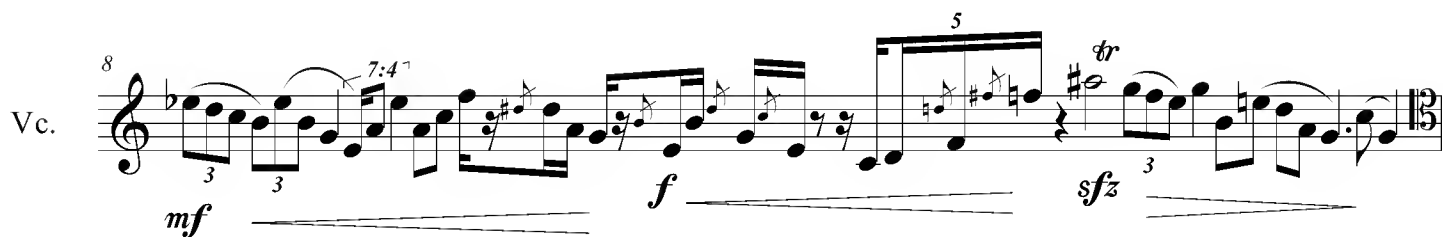
*fff* *mf* *fff* *sffz*

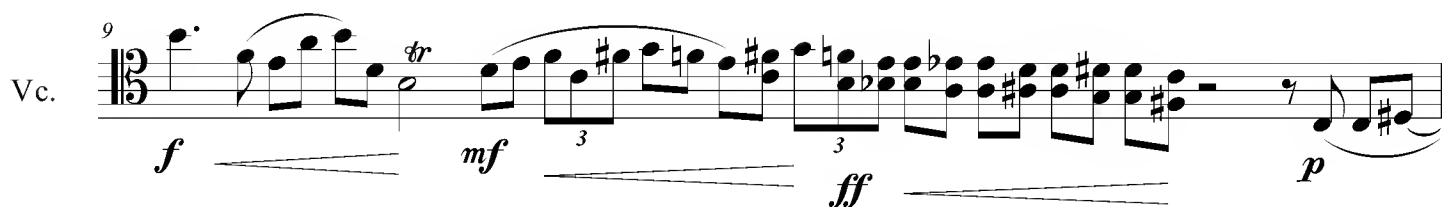


**Andante Maestoso** ♩ = 84.85

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Vc. 

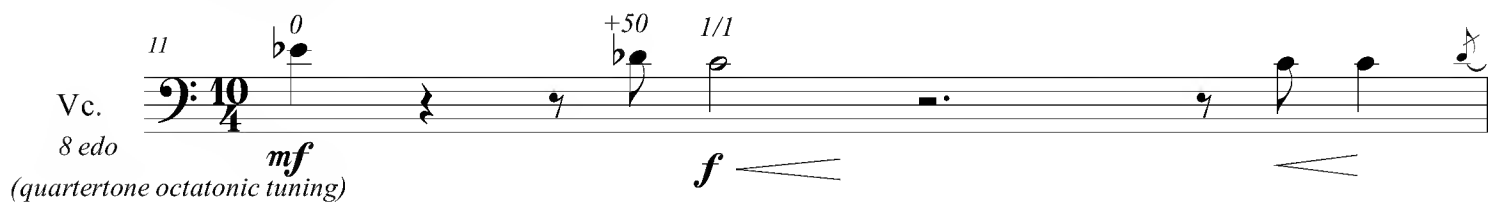
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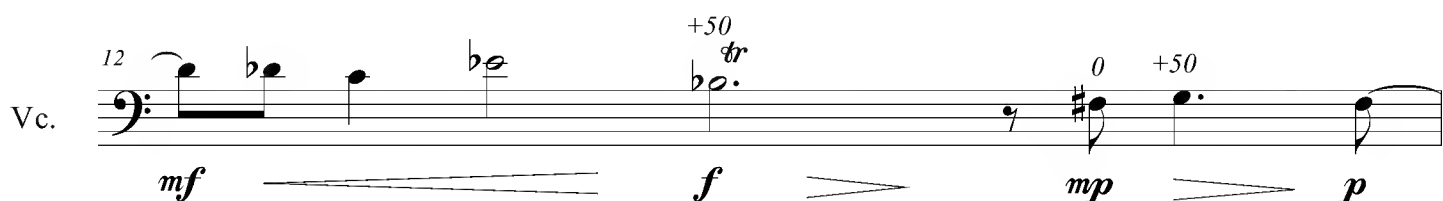
Vc. 

Vc. 

Moderato  $\text{♩} = 92.6$

please see legend for tuning and note assignments

Vc.   
8 edo  
(quartertone octatonic tuning)

Vc. 

Vc. 13 *mf* *+50* *f* *mf*

Vc. 14 *f*

Vc. 15 *ff* *fz* *sfz*

Vc. 16 *f* *ff*

Vc. 17 *mf* *f*

Vc. 18 *ff* *5:4* *fff*

19

Vc.

*mf* *f*

*tr*

20

Vc.

*mf*

*Ord.*

21

Vc.

*mp* *fz*

7:4

22

Vc.

*f* *mf* *fz* *ff*

*Sul Pont.* *Ord.*

3 7:4 5:6 5:3

23

Vc.

*mf* *ff*

3

24

Vc.

*mf* *ff*

*Sul Pont.* *Ord.*

*Sul Pont. variable bow pressure* -----

25 Vc. *fff* *ff* *tr*

26 Vc. *Ord.* *mf*

27 Vc. *mp* *f*

28 Vc. *f*

29 Vc. *mp* *p*

30 Vc. *fff* *f* *fz*



*Orl.*

Vc. 37 *ff* *5* *5:4* *fff* *9:10* *mf* *5* *5:4* *3* *3* *ff*

Vc. 38 *f* *fff*

Vc. 39 *fff* *Sul De A* *sffz* *3* *6:5* *fz*

Vc. 40 *f* *5:8* *fff* *mf* *Sul De A* *ff*

Vc. 41 *mf* *5* *3* *f* *7:4* *mf*

Vc. 42 *ff* *mf* *3* *3* *3* *mp*

Vc. 43 *f* *ff*

Vc. 44 *mf* *fff*

Vc. 45 *ff*

Vc. 46 *f* 7:4

Vc. 48 *mf* *f*

Vc. 49 *heavy bow pressure* *ffff*



Vc. 50 *mf* *fff* *p* 19/4

*Primo Tempo*

Andante Maestoso ♩ = 84.85

Vc. 14 edo 51 *f* *sfz* *fff* *sfz*

Vc. 52 *f* *mp* *mf*

Vc. 53 *mf* *ff* *f*

Vc. 54 *ff* *mf* *fff* *sffz*

Vc. 55 *pp* *fff*

Vc. 56 *f* *ff* *ff* *mf* 11:4

Vc. 57 *f* *sffz* 10:9

Vc. 58 *mf* *mp*

Vc. 59 *f* *p* *mf* *Sul Pont.*

Vc. 60 *ffff* *heavy bow pressure*

Vc. 61 *mp* *p* *Sul Tasto*

62 *Ord.* *mf* *6* *3* *5* *tr* *tr* *fffz* *sfz*

63 *Sul Pont.* *Sul Tasto* *5* *5* *fp* *mf* *p* *3*

64 *Ord.* *ppp pp* *5* *6* *7* *fff* *10:9* *3* *7:4*

65 *mf* *3* *3* *3* *3* *3* *fff*

66 *p* *3* *mp* *tr*

67 *Sul G e D* *f* *mf* *ff* *mp* *ppp* *7:5* *17:12*

68 *marcele*

Vc.

*ff* *fff*

41:29

69

Vc.

*mp* *f* *mf* *fff* *mp* *ff* *p* *ff*

99:70

70 *Ord.*

Vc.

*mp* *p* *mf* *mp*

71

Vc.

*mf* *mp*

72

Vc.

*f* *fz*

73

Vc.

*fp* *fp* *fp* *f*

*Sul Tasto*

*Sul Pont.*

Vc.

74

fff

*variable bow pressure*

Vc.

75

*mf*

7

Vc.

76

*p*

*heavy bow pressure*

Vc.

77

*ff*

*Ord.*

Vc.

78 *Ord.*

*mf* *ff*

7 3 3 3 5

Vc.

Vc. 80 *f* *fff*

Vc. 81 *mf* *mp*

Vc. 82 *p* *f* *pp* *fff*

Vc. 83 *ppp* *ffff*

Vc. 84 *fff*


Vc. 85 *ff*

Vc. 86 

Vc. 87 


Vc. 88 

Vc. 89 

Vc. 90 

Vc. 91 

Vc. 92 *ff*




Vc. 93 *secco* *mf*



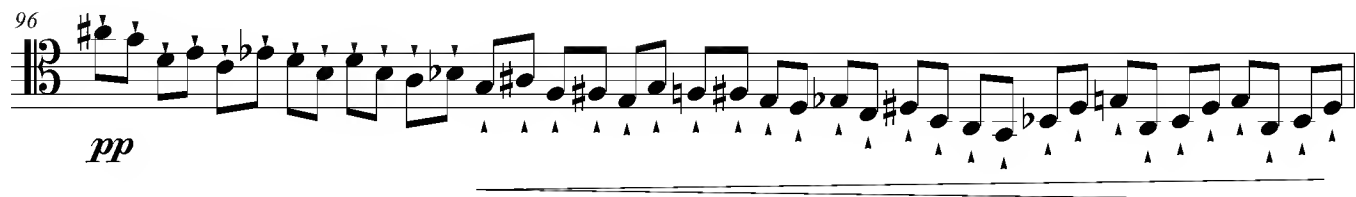
Vc. 94 *mp*




Vc. 95 *f*



Vc. 96 *pp*



Vc. 97 *arco* *ffff* *f*





Vc. 98

*mf* *f* *fz* *p* *fz* *fff*

Vc. 99

*pp* *mf*

Vc. 100

*Sul Pont.*

*f* *mp*

Vc. 101

*variable bow pressure*

*mf* *f*

Vc. 102

*Ord.*

*mf* *ffff*

Vc. 103

*mp* *mf* *f*

Vc. 104

*p* *pp* *f* *mp*

5

5

Vc. 105

*p* *mf*

6

3

*Sul Tasto* ----- *Sul Pont.*

Vc. 106 *Ord.*

*p* *f* *fff* *p* *mf* *fff*

3

3

6

5

3

Vc. 107

*p* *sfz* *ff* *fff* *mf* *fz*

3

3

7

3

7:4

3

Vc. 108

*mf* *p* *f* *ff* *fz*

3

3

3

5

9:8

Vc. 109

*mf* *p* *mf* *mp*

3

3

110

Vc.

*mf* *fz*

111

Vc.

*fz* *ff* *fz* *sfz* *sffz* *sf*

*pizz.*  
*Sul C*  
*nail pizz*

112

Vc.

*fff* *sffz*

*arco*  
*tr*

113

Vc.

*ff* *fff* *ff* *mf*

114

Vc.

*mf* *f* *ff* *fff* *mp*

*3:2*

*variable bow pressure*  
*Sul Pont.*

115

Vc.

*pp* *fz* *ff* *mf* *p*

*gliss.*

Vc. 116 *f* *mf* *fz* *fz* *sfz* *mp* *fff*

Vc. 117 *mp* *mf* *f* *p*

Vc. 118 *ff* *fz* *fff* *mf*

Vc. 119 *p* *mp* *f* *ff* *fff*

Vc. 120 *ffff* *fff*

Vc. 121 *ff* *fz* *p* *f* *Sul Pont.*

Vc. 122 pizz. arco 5 pizz. gliss. pizz. 5 arco 3 pizz. gliss.

*fz sfz sfz mp sffz fp*

Vc. 123 3 *mf fz f*

Vc. 124 3 *ff mp mf fz mp*

Vc. 125 3 *mf ff*

Vc. 126 *mp ff*

Vc. 127 *mf f ff mf*

Vc. 128 *fz* *f* *mp* *sfz* *fp* *ppfz* *p* *fff* *ffff*

Vc. 129 *mp* *fz* *fff*

Vc. 130 *mf*

Vc. 131 *p* *mf* *mp* *f*


Vc. 132 *p* *fz* *mp* *mf*

Vc. 133 *mp* *f* *sfz* *mp* *p* *fz* *p*

134

Vc.

*mf*

Vc. 

136

Vc.

*mp* *p* *mf* *f* *ff* *p*

Vc. 

138

Vc.

*p*

*ffff*

5

Vc.

139

17:16

*fff* *ff* *f* *mf* *p*

Vc. 140

*mf* *mp* *ppp* *fff*

Vc. 141

*Sul A* *gliss.*

*mf* *f* *mp* *f*

Vc. 142

*fff*

Vc. 143

*f* *ff*

Vc. 144

*ff* *fff*

Vc. 145

*mf* *fff* *fff*



146

Vc.

*mp* *mf*

147

Vc.

*fff* *mf*

148

Vc.

*f* *fff*

149

*Sul De A*

Vc.

*fff* *f* *ff* *mf*

150

Vc.

*ff* *mf* *f* *fz*

151

Vc.

*mf* *f* *fff* *fffz*

Vc. 152

*mf* *f* *mp*

Vc. 153

*f* *fz* *fz* *fz*

Vc. 154

*f* *ff* *p*

Vc. 155

*f* *fff* *ffff* *mf*